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# FRENCH PRONUNCIATION

BY

JOHN E. MATZKE, Ph.D.

*Professor of Romance Languages  
at the Leland Stanford Jr. University*

THIRD EDITION, REVISED



NEW YORK

HENRY HOLT AND COMPANY

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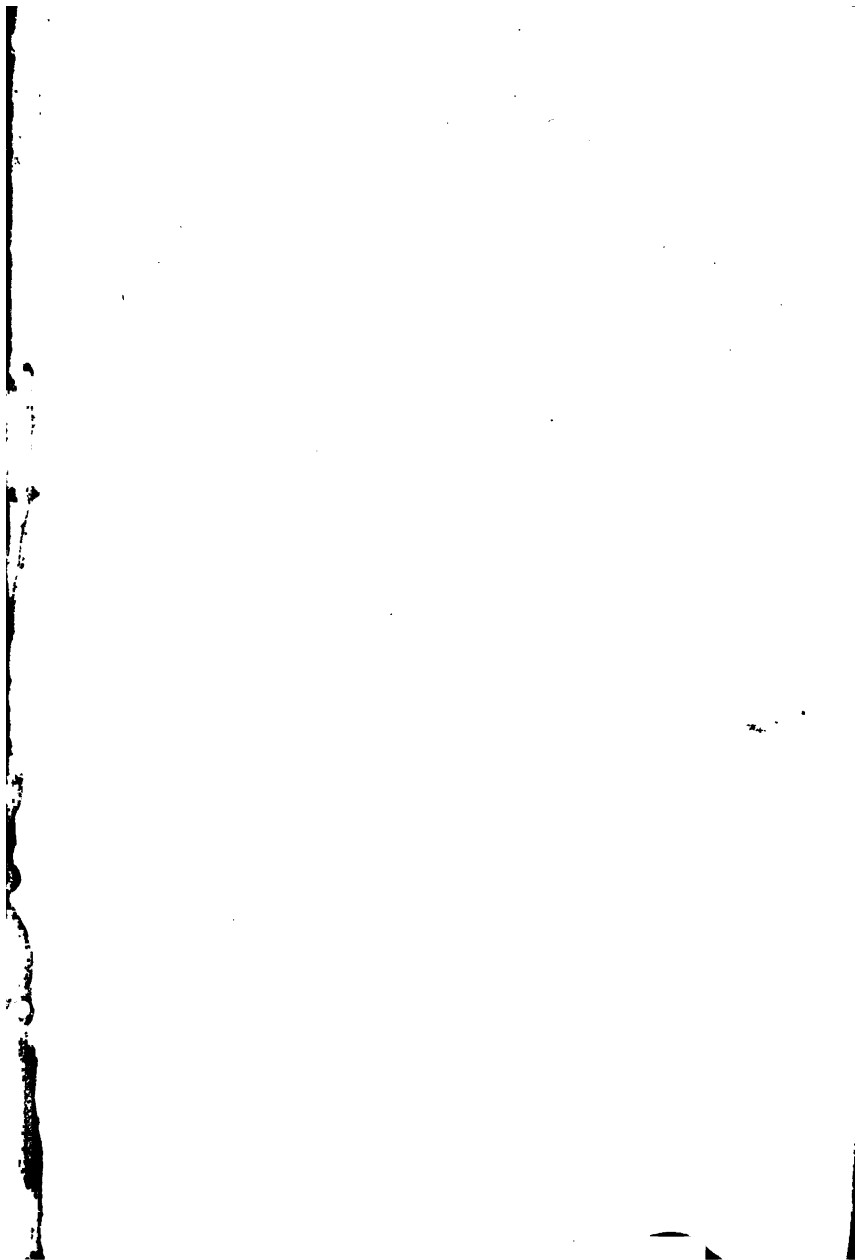


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A PRIMER  
OF  
FRENCH PRONUNCIATION

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*Professor of Romanic Languages  
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## PREFACE.

WITH this new edition the Primer of French Pronunciation appears in an entirely new form. Eight years ago, when I prepared the first edition, no phonetic alphabet presented especial claims for adoption, and believing that no distinction ought to be made between the practical and the scientific study of the language in this regard, I selected the alphabet with which students of the history of French are familiar the world over. Since then, however, the Michaelis-Passy Dictionary has been published and the alphabet of the Association Phonétique has been used in such practical books as the Fraser and Squair French Grammar and the recent International French-English Dictionary, so that the choice is really no longer an open one. If we are to succeed in the difficult task of teaching an intelligent pronunciation of the language, we must work in unison. The alphabet of the Association Phonétique is open to criticism, but so are other alphabets as well, and, whatever their final value may be, it certainly is poor method to introduce the discussion into the Freshman class or the High School. Here the form of the phonetic symbols may be conceded as immaterial, provided they permit a fairly accurate picture



of French pronunciation. And it is with this practical end in view, and for the purpose of making this little Primer work in harmony with other recent helps for the study of French, that I have prepared the present edition.

That French pronunciation presents serious difficulties to English-speaking students is an apparent fact, while it is also a truism now to say that the only way to teach the subject is on the basis of phonetics. However, the difficulties are of various kinds and not all are equally great.

There is in the first place the physical difficulty. The ear fails to catch unfamiliar shades of sounds and the muscles of the mouth are not able to reproduce them. Here, it goes without saying, the phonetic alphabet can be of little help. There are various devices that may be employed, but on the whole the difficulty remains the same. The student's ear and muscles must be trained, and only constant and faithful practice under experienced guidance can give results.

The phonetic alphabet is, however, especially adapted to meet another class of difficulties, which is not of the muscles of the mouth or of the ear, but of the understanding. I mean the ability to differentiate an open from a closed vowel, to know which letters to pronounce and which to leave silent, to treat the mute *e* correctly, and to make the proper liaisons, in other words to show a general intelligent handling of the French alphabet and the printed page, to give evidence of a proper appreciation of

## PREFACE.



the difficulties to be overcome and to understand the aid to be sought in the dictionaries. Here a phonetic transcription presents the surest and the quickest road, and here lies the claim of books such as the present for introduction into all French courses.

I take this opportunity to appeal to teachers of French to give this method a trial. It does not apply to young children, but it can and should be used with all students mature enough to separate the sound of the letter from its written form, and these are found in all High Schools, Colleges, and Universities. If the teachers of such students will give the book a sympathetic trial, they may wish to change its method, but they will not wish to give up the system.

Naturally the book will need a thoughtful application. The object has been to teach the student how to turn a printed page into a phonetic transcription. If this can be done accurately, the battle is won and constant oral practice will do the rest. Usually in similar books the phonetic alphabet is explained and connected passages are at once practised. Experience has shown that this method attacks merely the first of the difficulties mentioned above, but affords practically no relief for the second. In the present book, therefore, the subject is presented in chapters graded as much as possible, the object always being to show the application of the phonetic to the ordinary alphabet. To take the whole book in course, before the study of Grammar is begun, will entail a waste of effort. The essentials should be studied first, and details filled in later.

Beginning with the consonants the study should be concentrated first upon the phonetic alphabet as such, without reference to the usual orthographic representation of these sounds. When, through the study of the examples and the Illustrative Sentences, the student has learned to read phonetic script, which can be accomplished during the first week, the study of syllabication, of the orthoepic rules and quantity should be taken up and continued in small but constant amounts as an accompaniment to the study of the Grammar. At the proper time a portion of the Prose Composition or the Reading Lesson can be written out in script. Errors of pronunciation should always be corrected for both the ear and the eye by pronouncing the word and writing it in script on the blackboard, and above all the subject should not be allowed to drop when the Primer has been gone over in main outline.

The vocabulary of this book has not been selected with any particular point in view beyond that of illustrating the rules in question. Some rare words have necessarily been included, and other very familiar words are absent. On the whole, however, the list is fairly representative and together with the orthoepic rules will serve its purpose of making the student independent.

As in the first edition, I have dismissed all phonetic minutiae in the practical interests of simplicity. Much that a more minute marking can indicate will take care of itself, if the essentials of pronunciation are properly handled, as for instance the value of half-

long and intermediate vowels. A few indications have, however, been given at the proper places, which it is hoped will call sufficient attention to the matter without adding details excluded by the alphabet of the Association Phonétique.

I add the titles of a few books on French pronunciation which will be found helpful to teachers and students. Of this list the work of the Abbé Rousselot and particularly the Michaelis-Passy Dictionary will be found to be almost indispensable books of reference for the successful study of this subject.

Passy—*Les Sons du Français*, Paris, Firmin-Didot.  
Koschwitz—*Les Parlers Parisiens*, Paris, Welter, 1896.

Rambeau-Passy—*Chrestomathie Française*, New York, Holt, 1897.

Lesaint—*Traité complet de la Prononciation Française*, Halle, Gesenius, 1890.

Rousselot et Laclotte—*Précis de la Prononciation Française*, Paris, Welter, 1903.

Hatzfeld-Darmesteter-Thomas — *Dictionnaire Général de la Langue Française*, Paris, Delagrave.

Michaelis-Passy—*Dictionnaire Phonétique*, Hanovre, Meyer, 1897.

*The International French-English Dictionary*, New York, Hinds, Noble & Eldredge, 1904.

J. E. M.

LELAND STANFORD JR. UNIVERSITY,  
May 1, 1905.



# TABLE OF CONTENTS.

	PAGE
EXPLANATORY TABLE OF PHONETIC SYMBOLS.....	xi
ALPHABET.....	1
DIVISION OF SYLLABLES. ....	1
<i>a.</i> Graphic Syllabication. ....	2
<i>b.</i> Phonetic Syllabication. ....	3
TONIC ACCENT OR STRESS. ....	6
VOWELS. ....	8
Simple Vowels represented by one French letter....	9
Ordinary Spelling of <i>a</i> , <i>ä</i> , <i>é</i> , <i>e</i> , <i>i</i> , <i>o</i> , <i>u</i> . ....	14
Illustrative Sentences. ....	18
Rounded Front Vowels. ....	20
Ordinary Spelling of <i>y</i> , <i>ø</i> , <i>œ</i> , <i>ə</i> . ....	22
Illustrative Sentences. ....	25
Digraphs and Trigraphs representing Simple Vowel	
Sounds. ....	26
Illustrative Sentences. ....	28
Nasal Vowels. ....	29
Ordinary Spelling of <i>ā</i> , <i>ē</i> , <i>ī</i> , <i>ō</i> . ....	30
Illustrative Sentences. ....	34
Diphthongs. ....	36
<i>j</i> , <i>w</i> , <i>q</i> +Oral Vowel. ....	36
<i>j</i> , <i>w</i> , <i>q</i> +Nasal Vowel. ....	38
Illustrative Sentences. ....	39
Unaccented Vowels. ....	41
Quantity. ....	42
CONSONANTS.....	45
General Rules. ....	45
Consonants similar to English Consonants. ....	47

	PAGE
Consonants different from English Consonants. ....	52
Illustrative Sentences. ....	61
Liaison, or Linking of Final Consonants. ....	64
Illustrative Sentences. ....	68
DAUDET'S 'LA DERNIÈRE CLASSE' IN PHONETIC TRAN- SCRIPTION. ....	70
ALPHABETICAL INDEX. ....	85
ANALYTICAL INDEX. ....	101

## EXPLANATORY TABLE OF PHONETIC SYMBOLS.

### VOWELS.

ɑ ( <i>passee</i> )	=a in English <i>barter</i> (cf. § 6).
a ( <i>page</i> )	=nearly like a in English <i>pat</i> (cf. § 7).
ɛ ( <i>tête</i> )	=open e (cf. § 8).
e ( <i>épée</i> )	=a in English <i>gate</i> (cf. § 9).
i ( <i>dire</i> )	=ee in English <i>see</i> (cf. § 10).
ɔ ( <i>comme</i> )	=open o (cf. § 11).
o ( <i>rose</i> )	=o in English <i>so</i> (cf. § 12).
u ( <i>rouge</i> )	=oo in English <i>boot</i> (cf. § 13).
œ ( <i>heure</i> )	=rounded ɛ (cf. § 24).
ə ( <i>le</i> )	=rounded e (cf. § 25).
ø ( <i>feu</i> )	=rounded e (cf. § 23).
y ( <i>mur</i> )	=rounded i (cf. § 22).
ã ( <i>chambre</i> )	=nasal ɑ (cf. § 37).
ɛ̃ ( <i>pain</i> )	=nasal ɛ (cf. § 39).
õ ( <i>bon</i> )	=nasal ɔ (cf. § 38).
œ̃ ( <i>un</i> )	=nasal œ (cf. § 41).
ː	=sign of length.
'	after a syllable=tonic accent.

### CONSONANTS.

b =b in <i>bad</i> .	t =t in <i>tear</i> .
d =d in <i>dear</i> .	v =v in <i>vim</i> .
f =f in <i>fan</i> .	z =z in <i>zealous</i> .
g =g in <i>good</i> .	ʃ =sh in <i>sham</i> .
k =c in <i>can</i> .	ʒ =s in <i>leisure</i> and z in <i>azure</i> .
l =l in <i>lord</i> .	
m =m in <i>mine</i> .	ɲ =ni in <i>union</i> .
n =n in <i>noon</i> .	j =
p =p in <i>pawn</i> .	w =
r = (cf. § 69).	u, y (cf. § 42).
s =s in <i>soon</i> .	q =





## FRENCH PRONUNCIATION.

### ALPHABET.

1. The letters of the French alphabet and their names in French are as follows:

a ( <i>a</i> )	j ( <i>jî</i> )	s ( <i>esse</i> )
b ( <i>bé</i> )	k ( <i>ka</i> )	t ( <i>té</i> )
c ( <i>cé</i> )	l ( <i>elle</i> )	u ( <i>u</i> )
d ( <i>dé</i> )	m ( <i>emme</i> )	v ( <i>vé</i> )
e ( <i>é</i> )	n ( <i>enne</i> )	w ( <i>double vé</i> )
f ( <i>effe</i> )	o ( <i>o</i> )	x ( <i>iks</i> )
g ( <i>gé</i> )	p ( <i>pé</i> )	y ( <i>i grec</i> )
h ( <i>ache</i> )	q ( <i>ku</i> )	z ( <i>zéd</i> )
i ( <i>i</i> )	r ( <i>erre</i> )	

### DIVISION OF SYLLABLES.

2. A knowledge of French syllabication is of the highest importance as an aid to a correct pronunciation. The place for its treatment seems to be here, but the principles underlying it will be profitably reviewed when the student has made some progress in French pronunciation.

Just as the orthography of the language is not phonetic, so the graphic division of words into syllables gives but an incomplete picture of the spoken

syllabication. We must distinguish, therefore, between graphic and phonetic syllabication.

#### a. GRAPHIC SYLLABICATION.

The following rules are in force:

1. Two contiguous independent vowels denote separate syllables: *ha-ïr, flé-au, gé-ant, ré-el*.

2. A single consonant, except *x* between vowels, begins the second syllable: *a-voir, é-té, Ma-rie, ca-nif, é-cou-ter, che-min, che-mi-ner, ex-a-men*.

3. Consonantal digraphs representing simple sounds are treated like single consonants; these are *ch, ph, th, gn*: *a-che-ter, ca-cher, pro-phé-tie, go-thi-que, baigner, vi-gne*.

4. Single consonants followed by *l* or *r* belong to the second syllable: *ré-gler, é-plu-cher, dé-cla-rer, ca-pa-ble, trè-fle, au-tre-ment, a-près, ou-vra-ge, é-cri-re, je-nê-tre, qua-tre*.

5. Other groups of two consonants, and geminated or doubled consonants, are divided so as to give the first consonant to the preceding, the second to the following syllable: *ac-teur, par-tir, jar-din, bal-ti-que, pris-me, ad-mi-rer, jus-ti-ce, pas-teur, es-ca-lier, es-poir, ron-de, mon-ter, dan-ger, plom-ber, al-ler, frap-per, in-no-cen-ce, pru-dem-ment, vais-seau*.

6. Groups of more than two consonants follow the principles of division mentioned in 4 and 5: *per-dre, char-tre, met-tre, fonc-tion, con-somp-tion, sanc-tu-ai-re, com-bler*.

7. Derivation, when evident to the eye, usually

overrides the foregoing rules: *sub-or-don-ner*, *in-é-gal*, *bon-heur*, *mal-heur*, *in-spi-rer*, *in-stant*, *in-strui-re*, *con-spi-rer*, *at-mo-sphè-re*.

#### b. PHONETIC SYLLABICATION.

The division of the spoken word is determined by the principle that every syllable has a separate expiratory effort. Syllables are open, when they end in a vowel, and closed, when they end in a consonant. Most spoken syllables are open, hence the following rules, which to a certain extent are identical with those for dividing the written word.

1. A single consonantal sound between two vowels unites with the second vowel: *avez* (a-ve), *été* (e-te), *aimer* (e-me), *rouler* (ru-le), *maison* (mɛ-zɔ̃), *canif* (ka-nif), *écouter* (e-ku-te), *chemin* (ʃə-mɛ̃), *cheminer* (ʃə-mi-ne).

2. Single consonantal sounds represented by digraphs (*ch*, *ph*, *th*, *gn*) or trigraphs (*ill*, *ign*) follow the same rule: *cacher* (ka-ʃe), *prophétie* (pro-fe-si), *athée* (a-te), *gothique* (gɔ̃-tik), *baigner* (bɛ̃-pe), *piller* (pi-je), *caillou* (ka-ju), *vieillir* (vjɛ̃-ji̯r), *oignon* (ɔ̃-ɲɔ̃).

3. The same rule holds if the single sound is represented by a doubled letter: *aller* (a-le), *frapper* (fra-pe), *assez* (a-se), *accabler* (a-ka-ble), *acquérir* (a-ke-ri̯r), *ressusciter* (re-sy-si-te), *anneau* (a-no), *prudemment* (pri-da-mɔ̃).

4. Since in nasal vowels *n* and *m* are purely graphic, the consonants standing after them are treated just as after oral vowels: *monter* (mɔ̃-te), *chanter* (ʃɑ̃-te), *lundi* (lɑ̃-di), *songeurs* (sɔ̃-ʒɔ̃), *plombier* (plɔ̃-be),

*lambeau* (lã-bo), *comptoir* (kõ-twa:r), *vinssiez* (vẽ-sje), *tinssions* (tẽ-sjõ).

5. If a single consonantal sound is followed by *l* or *r*, both are united with the second vowel: *régler* (re-gle), *éplicher* (e-ply-je), *déclarer* (de-kla-re), *cadran* (ka-drã), *autrement* (o-trã-mã), *après* (a-prẽ), *ouvrage* (u-vra:z), *écrire* (e-kri:r), *offrir* (o-fri:r), *souffler* (su-fle), *Aphrodite* (a-frã-dit), *combler* (kõ-ble), *jongleur* (zõ-glœ:r), *entrer* (ã-tre), *plaindrai* (plẽ-dre).

6. Other groups of two consonantal sounds are divided between the syllables: *acteur* (ak-tœ:r), *partir* (par-ti:r), *jardin* (zar-dẽ), *admirer* (ad-mi-re), *écorcher* (e-kar-je), *palmier* (pal-mje), *escalier* (ẽskal-je), *rester* (rẽs-te), *veston* (vẽs-tõ), *respirer* (rẽspi-re), *instant* (ẽs-tã), *instrument* (ẽs-try-mã), *instruire* (ẽs-tryi:r), *atmosphère* (at-mãs-fe:r), *exiger* (eg-zi-ze), *exemple* (eg-zã:pl), *exact* (eg-zakt), *fonction* (fõk-sjõ), *consomption* (kõ-sõp-sjõ), *sanctuaire* (sãk-tye:r).

7. Groups of more than two consonantal sounds follow the principles of division noted in 5 and 6: *perdrons* (per-drõ), *mettrai* (mẽ-tre), *meurtrier* (mœr-trie), *poltron* (põl-trõ), *cercler* (ser-kle), *chartreuse* (zar-trø:z).

8. Through the suppression in pronunciation of the so-called mute *e* (cf. § 29) the phonetic form of the syllable often differs from the written form: *to-me* (to:m), *zo-ne* (zo:n), *tê-te* (tẽ:t), *hâ-te* (ã:t), *ron-de* (rõ:d), *gran-de* (grã:d), *promp-te* (prõ:t), *comp-te* (kõ:t), *po-che* (põʃ), *vi-gne* (vi:n), *qua-tre* (katr), *bat-tre* (batr), *no-ble* (nõbl).

9. When the mute *e* falls in the middle of the word (cf. § 29) the phonetic number of syllables is diminished, and new combinations of consonantal sounds are made, which must be divided according to the principles just enumerated: *ap-pe-ler* (ap-le), *sou-ve-rain* (su-vrē), *re-ve-nir* (rəv-niir), *lai-te-rie* (lɛ-tri), *man-que-rai* (mā-kre), *tom-be-reau* (tɔ-bro), *pa-le-froi* (pal-frwa), *ca-le-çon* (kal-sɔ̃), *tel-le-ment* (tɛl-mō), *ci-me-tière* (sim-tjɛ:r).

10. The combination of words into stress-groups (cf. § 71) produces practically longer words, which must be syllabified according to the same principles as simple words: *mot à mot* (mo-ta-mo), *allez-y voir* (a-le-zi-vwa:r), *on avait ajouté* (ɔ̃-na-vɛ-ta-zu-te), *cinq ou six* (sɛ̃-ku-sis), *elle était* (ɛ-le-tɛ), *belle à voir* (bɛ-la-vwa:r), *leurs amis* (lœr-za-mi).

NOTE.—Accurate syllabication even in rapid pronunciation is of vital importance. It will be well to begin by pronouncing slowly, giving to each syllable the same length, and taking care that the expiratory stress for each is distinctly marked. A good exercise is to count the number of syllables aloud in a monotone and then substituting the word or phrase in the same pitch and quantity, as *elle était arrivée*, 1 2 3 4 5 6  
ɛ-le-tɛ-ta-ri-ve.

## TONIC ACCENT OR STRESS.

3. English speakers are accustomed to emphasize the tonic syllable or syllables of a word or phrase to the detriment of those syllables which immediately precede or follow, and as a consequence the vowels of the atonic syllables become either indifferent in quality, or they are omitted altogether.

The French practice is fundamentally different. The only atonic vowel which may be omitted is the so-called mute *e*, which, when pronounced, has the sound of *ə*; cf. § 25. In ordinary pronunciation this vowel drops whenever the consonantal combinations arising from its disappearance are compatible and euphonious. All other vowels in the atonic syllables must be pronounced with the same care in regard to their quality as the tonic vowels. The tendency to neglect this rule is one of the principal dangers to be overcome by English-speaking students, and the sooner a student will learn to pay attention to the accurate pronunciation of the atonic vowels, the sooner he will acquire a correct French pronunciation.

This accurate and full quality of the atonic syllables is the cause of the uncertainty which prevails with regard to the position of the French tonic accent. While the difference of intensity between accented and unaccented syllables in English, as e.g. in the words *responsible*, *Washington*, might be represented by the ratio of 4 : 1, that difference in French would be approximately 4 : 3. Hence it is often difficult

to determine the tonic syllable, but as a general rule it may be accepted that the last fully pronounced syllable of a word bears the principal stress. The following rules will be found to hold in most cases:

1. In isolated words pronounce all syllables as much as possible with the same amount of stress, adding, however, a very slight increase to the last: *avons* (avõ), *portons* (põrtõ), *aimez* (ɛme), *maison* (mezõ), *origine* (õrigin), *raisonable* (rezõnabl), *perfection* (pẽrfeksjõ), *responsabilité* (rẽspõsabilite), *institutrice* (ẽstitytris).

2. In connected discourse, where words are joined together in stress-groups (cf. § 71), the syllables of each group should be treated like the individual syllables of an isolated word, and the additional stress should be placed on the last syllable of the stress-group.

Nous sommes allés | nous promener | en voiture.  
nu - sãm - za-le | nu - prãm-ne | ã - vwa-tyir.

J'ai tout perdu | mon temps | et mon amour.  
ʒe - tu - pẽr-dy | mõ - tã | e - mõ - na-muir.

Je puis l'aimer | sans être esclave | de mon père.  
ʒẽ - pyi - lẽ-me | sã-zẽ-tres - klaiv | dẽ - mõ - pẽir.

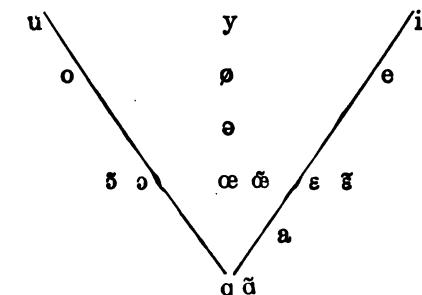
3. Logical stress, by which a certain word of a sentence or phrase is particularly emphasized, as in the sentence 'I will *never* forgive you', or antithetically opposed to some other member of the sentence, as in 'I would rather *sleep* than *eat*', is also found in French, and it often modifies the original word stress, but it never obliterates it, and care must still be



taken to preserve that evenness of articulation which is so characteristic of the language. The most prominent effect of this logical stress is that it often causes the stem syllable of a word to be emphasized, as being the part of the word which most directly expresses its meaning. E.g. *Il ne veut pas manger, il veut dormir* (il-nə-vø-pa-mã'-ʒe, il-vø-dor'-mi:r). *Ce n'est pas de l'argent qu'il me faut* (sə-ne-pa-də-lar'-ʒã kil-mə-fo). *N'oubliez pas votre honneur* (nu-blie-pa vø-trø'-noe:r). In all such cases simple stress-group-phrasing, with small additional stress on the last syllable of each stress-group, would also be a correct pronunciation, conveying however a different thought. The place of the logical stress must be learned by observation and practice; it is not subject to definite rules.

## VOWELS.

## 4. French possesses the following vowel sounds;



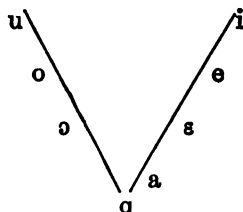
The following table will serve to elucidate this triangle:

	Front Vowels.	Back Vowels.	Rounded Vowels.	Nasal Vowels.
closed. . . . .	i	u	y	
closed. . . . .	e	o	ø	
open. . . . .	ɛ	ɔ	œ ə	ɛ̃ ɔ̃ œ̃
	a	ɑ		ɑ̃

ORAL VOWELS.

SIMPLE VOWELS (ALL REPRESENTED BY ONE FRENCH LETTER, WITH THE EXCEPTION OF u).

5. The following simple oral vowels are found in French:



Most of these vowels are found in English, though in several of them prominent English peculiarities of pronunciation must be unlearned. French vowels may be either long or short, but attention should be paid from the beginning to the fact that differences

in quantity must not affect the quality of the vowel. Short closed vowels should be as distinct and clear as long closed vowels. For rules of quantity cf. § 46.

6. *a*. This symbol is pronounced very nearly like the *a* in English *barter*, *rather*. The mouth is wide open, the tongue lies practically flat in the bottom of the mouth, and there is a slight rounding of the lips.

*tâche* (taʃ), *base* (baʒ), *lasse* (laʒ), *âge* (aʒ), *pas* (pa), *gras* (gra), *cas* (ka), *bas* (ba), *repas* (rəpa), *Jeanne* (ʒa:n).

7. *a*. This symbol sounds much like the English *a* in *pat*, *hat*, though it is usually not quite so flat. The angle between the jaws is a little smaller than for *a*, the tongue is a trifle arched toward the middle or front of the hard palate, and the corners of the mouth are slightly retracted.

*page* (paʒ), *rage* (raʒ), *lave* (la:v), *cave* (ka:v), *patte* (pat), *animal* (animal), *bague* (bag), *malade* (malad), *mal* (mal), *a* (a).

8. *ε*. When long, this sound is not unlike the vowel in the English words *there*, *their*, *air*; when short, it may be found in English *let*, *fret*. Comparison of these vowels will reveal a considerable variation of quality, which phoneticians often denote by distinct symbols. The short vowel is closer than the long vowel. Before consonants other than *r*, as in *rêve* (rɛ:v), *fête* (fɛ:t), the long variety is found to give considerable difficulty, on account of the absence of the sound in English in such surroundings, and the English tendency to pronounce

long vowels diphthongal. Thus *reiv* and *feit* are apt to become *reiv* and *feit* in English mouths. The French vowel retains its open quality throughout. This careful distinction between *ε* and *e* is a characteristic of French pronunciation, while English students will find that they have to overcome a stubborn tendency to confuse them.

The angle between the jaws is a little smaller than for *a*, the tongue is raised still more, and the corners of the lips are further retracted or spread.

*terre* (teir), *fer* (feir), *vert* (veir), *clerc* (kleir), *frère* (freil), *rêve* (reiv), *tête* (teit), *tel* (tel), *bel* (bel), *herbe* (erb), *dette* (det), *verte* (vert).

9. *e*. This symbol sounds like the vowels in the English words *say*, *gate*, with this important difference, however, that the English vowel ends in an *i*-glide (*sei*, *geit*), and students must learn to pronounce a clear closed *e* without this *i*-vanish. This vowel is never long in French. The angle between the jaws is still smaller than for *ε*, the tongue is raised to a position midway between *ε* and *i*, and the corners of the lips are distinctly drawn back.

*blé* (ble), *nez* (ne), *parler* (parle), *céder* (sede), *célébrité* (selebrite), *été* (ete).

10. *i*. This symbol sounds like the vowel in English *see*, *free*, with this difference, that the English vowel is apt to end in a consonantal fricative glide (*sij*, *frij*); the French tone is clear and vocalic throughout. The short *i* in English becomes open; cf. *see*, *flee*, with *sit*, *flit*. This open *i* does not exist in French, and students must keep from substituting the English

short *i* for French short *i*, which is a very common fault. The angle of the jaws is still smaller than for *e*, the corners of the mouth are retracted so that the lips form a long and narrow opening, and the tongue is raised to the highest front position with which it is possible to pronounce a vowel. If raised still higher, *j* would be the result.

*lire* (li:r), *dire* (di:r), *rive* (ri:v), *tige* (ti:ʒ), *vive* (vi:v), *pipe* (pip), *midi* (midi), *ville* (vil), *vil* (vil), *file* (fil), *vie* (vi), *dit* (di), *mis* (mi).

11. *ɔ*. This sound has no exact equivalent in American English, and must be acquired by observation and imitation. There is an occasional pronunciation of such words as *rub*, *cup*, where the vowel is not identical with short *ɔ*, but nevertheless sufficiently similar to the French sound to allow its employment. The tendency will be to substitute the vowel sound in words like English *come*, *pomp*, *hot*, which is really a variety of the *ɔ* sounds, and which should be strenuously avoided. The long variety of *ɔ*, which is rather rare in French, is best acquired by learning to lengthen the short *ɔ*. The angle between the jaws is about that for *ɛ*, the tongue is slightly drawn backwards and raised at the back, and the lips are rounded, i.e. they form a rather large elliptical opening.

*or* (ɔ:r), *fort* (fɔ:r), *bord* (bɔ:r), *doge* (dɔ:ʒ), *corps* (kɔ:r), *robe* (rɔb), *sol* (sɔl), *noce* (nɔs), *trop* (trɔ), *cotte* (kɔt), *école* (ekɔl).

12. *o*. This symbol sounds like the English *o* in *so*, *mole*, with this important difference, that the

English vowel ends in an u-glide (so<sup>u</sup>, mo<sup>u</sup>l), which students must learn to omit. The angle between the jaws is smaller than for ɔ, and about like that for e. The tongue is drawn back and raised at the back still higher than in the case of ɔ. The rounding of the lips is also more emphatic, and the elliptical opening is smaller, about midway between u and o.

*chose* (ʃo:z), *rose* (ro:z), *tome* (to:m), *zone* (zo:n), *côte* (ko:t), *mot* (mo), *gros* (gro), *pot* (po), *sot* (so), *nos* (no).

13. u. This symbol sounds like the English vowel in *shoe*, *do*. However, by a great many speakers this English vowel is pronounced with very little or very indifferent lip-rounding. No French u is pronounced correctly if the lips are not almost protruded to the position for whistling. As in the case of i, students will have to combat the temptation to substitute for the short variety of this vowel an open u as in English *good*, *stood*. French u is always closed. The angle between the jaws is about equal to that for i, the tongue is drawn back and forcibly raised towards the soft palate. The lips are strongly protruded and rounded; the opening between them is the smallest by which a vowel can be produced. If the rounding is made still more intense, the bilabial fricative w is the result.

*tour* (tu:r), *rouge* (ru:ʒ), *jalousie* (ʒalu:z), *jour* (ʒu:r), *amour* (amu:r), *couvre* (ku:vʁ), *poutre* (putʁ), *tout* (tu), *loup* (lu), *ou* (u), *cou* (ku), *joujou* (ʒuʒu).

ORDINARY SPELLING OF *a*, *â*, *ε*, *e*, *i*, *o*, *u*.

14. Both *a* and *â* are written *a*, but it is impossible to give a rule separating the one from the other which is consistently observed. In some words the practice hesitates indifferently between the two, in others the authorities are at variance. It will be advisable to consult the proper dictionaries freely for the exact pronunciation, though the following rules will be found reasonably safe:

- a. *a*=*â* as in *âge* (a:ʒ), *hâte* (a:t), *pâte* (pa:t), *tâche* (ta:ʃ), *pâte* (pa:l), *dégât* (dega), *mât* (ma).
- a* before final *-se*, *-ze*: *base* (ba:z), *vase* (va:z), *phrase* (fra:z), *gaze* (ga:z).
- a* before a final *s* or *z* which is sounded: *hélas* (ela:s), *gaz* (ga:z).
- a* before final *-sse* and *-ce* in many words, though not in all: *basse* (ba:s), *grasse* (gra:s), *classe* (kla:s), *tasse* (ta:s), *espace* (espa:s), *grace* (gra:s); but note *face* (fas), *glace* (glas), *race* (ras), *jasse* (fas), *chasse* (ʃas), and many others.
- a* quite commonly in the endings *-ation*, *-assion*, *-asion*: *nation* (nasjɔ̃), *station* (stasjɔ̃), *génération* (ʒenerasjɔ̃), *passion* (pasjɔ̃), *occasion* (ɔkazjɔ̃), but usually not in the endings *-assions*, *-assiez* of the imperfect subjunctive: *donnassions* (dɔnasjɔ̃), *donnassiez* (dɔnasje).
- a* generally before *-ille*: *paille* (pa:j), *bataille* (bata:j), *baïlle* (ba:j), *volaïlle* (vola:j).

Exceptions are *aille* (a:j), *faïlle* (fa:j), *travaille* (trava:j), *vaille* (va:j), and words in *-ail*, as *travail* (trava:j), *détail* (deta:j), *gouvernail* (gouverna:j), *ail* (a:j).

*a* when phonetically final in many words, as *pas* (pa), *matelas* (matla), *tas* (ta), *fracas* (fraka), *cas* (ka), but not in all; cf.: *as* (a), *donneras* (dɔnra), *combat* (kɔba), *chat* (ʃa), *drap* (dra), *mènera* (mɛnra), *estomac* (ɛstɔma).

*b. a=a* in most other cases: *barbe* (barb), *parle* (parl), *valse* (vals), *lac* (lak), *frappe* (frap), *chaque* (ʃak), *battre* (batr), *à* (a).

=*e* in *femme* (fam), *solennel* (sɔlanɛl), and adverbs ending in *-emment*: *prudemment* (prɥdamɔ̃), *récemment* (resamɔ̃), and a few other words; cf. § 37, *d*, note 3.

In the following three categories of words *a* is particularly open, resembling more closely the vowel in American *hat*, *fat*:

=*a* before phonetically final *l*, *g*, *d*, *b*, *ɲ*, *n*, *m*: *animal* (animal), *amical* (amikal), *bague* (bag), *vague* (vag), *Joad* (ʒoad), *malade* (malad), *syllabe* (silab), *montagne* (mɔ̃taɲ), *Allemagne* (almaɲ), *paysanne* (peizan), *dame* (dam), *madame* (madam), *drame* (dram), and also often in *femme* (fam).

=*a* before *ve-* and *-ge*: *cave* (ka:v), *esclave* (ɛskla:v), *lave* (la:v), *cage* (ka:ʒ), *ménage* (mena:ʒ), *gage* (ga:ʒ).



=a before r, when phonetically final: *car* (kar), *char* (ʃa:r), *pars* (pa:r), *part* (pa:r), *barbare* (barba:r), *déclare* (dekla:r).

15.  $\varepsilon = \grave{e}$ : *lève* (lɛ:v), *cède* (sɛ:d), *mène* (mɛ:n), *pèse* (pɛ:z), *mère* (mɛ:r), *collège* (kolɛ:ʒ), *chèvre* (ʃɛ:vʀ).

$\acute{e}$ : *tête* (tɛ:t), *bête* (bɛ:t), *même* (mɛ:m), *être* (ɛ:tr).

e in closed syllable: *fer* (fɛ:r), *vert* (vɛ:r), *clerc* (klɛ:r), *te* (tɛl), *bref* (brɛf), *sec* (sɛk), *terre* (tɛ:r), *belle* (bɛl), *herbe* (ɛrb), *verte* (vɛrt), *dette* (dɛt), *messe* (mɛs), *rester* (rɛstɛ), *espérer* (ɛspɛrɛ).

e before silent s in the monosyllables *les* (lɛ), *ces* (sɛ), *mes* (mɛ), *tes* (tɛ), *des* (dɛ), etc., and before *st-* in *est* (ɛ).

e before final *t* or *ts*: *sommet* (sɔmɛ), *objet* (ɔbzɛ), *paquet* (pakɛ), *gilet* (ʒilɛ), *met* (mɛ), and the plurals of such words, *objets* (ɔbzɛ), etc. An exception is the conjunction *et* (ɛ).

e before *j* (= -il, -ill): *pareil* (paɛ:ij), *soleil* (sɔlɛ:ij), *conseil* (kɔ̃sɛ:ij), *pareille* (paɛ:ij), *conseille* (kɔ̃sɛ:ij).

16.  $e = \acute{e}$ : *été* (ɛtɛ), *blé* (blɛ), *céder* (sɛdɛ), *vérité* (vɛritɛ), *donnée* (dɔnɛ).

e in phonetically open syllable before a silent consonant except *t* or *ts*: *nez* (nɛ), *pied* (pjɛ), *parler* (paɾlɛ), *léger* (lɛʒɛ), *avez* (avɛ), *assez* (asɛ), *je m'assieds* (ʒəmasjɛ).

17. *i=i*: *lire* (li:r), *dire* (di:r), *brise* (bri:z), *finir* (fini:r), *livre* (li:v:r), *lime* (lim), *pipe* (pip), *écrit* (resi), *dit* (di).

*i*: *abîme* (abi:m), *finît* (fini).

*y*: *lyre* (li:r).

18. *o=o* in closed syllable, whether graphic or phonetic. Specific cases are

*o* before final *r*, or *r* followed by a mute *e*, or *r* followed by a silent or sounded consonant: *or* (ɔ:r), *cor* (kɔ:r), *encore* (ãkɔ:r), *déplore* (deplɔ:r), *phosphore* (fɔsfɔ:r), *bord* (bɔ:r), *corps* (kɔ:r), *fort* (fɔ:r), *forte* (fɔrt), *porte* (pɔrt).

*o* before a final consonant which is sounded: *col* (kɔl), *fol* (fɔl), *coq* (kɔk), *bloc* (blɔk), *choc* (ʃɔk).

*o* before a consonant followed by mute *e*, except *-se* and most words in *-me*, *-ne*: *doge* (dɔ:ʒ), *noce* (nɔs), *école* (ekɔl), *parole* (parɔl), *code* (kɔd), *époque* (epɔk), *robe* (rɔb), *notre* (nɔtr), *votre* (vɔtr), *noble* (nɔbl), *poste* (pɔst), *corde* (kɔrd).

*o* before a double consonant except *-doss-*, *-foss-*, *-gross-*: *folle* (fɔl), *étouffe* (etɔf), *bonne* (bɔn), *comme* (kɔm), *brosse* (brɔs).

19. *o=o* in open syllable, i.e. either final *o*, or *o* followed in the same syllable by one or more silent consonants: *zéro* (zero), *écho* (eko), *pot* (po), *mot* (mo), *gros* (gro), *nos* (no), *gigots* (ʒigo), *Prévost* (prevo).

An exception is *trop*, which is pronounced both *trə* and *tro*.

o before silent *s* plus consonant: *Vosges* (vo:ʒ), *Rosny* (roni).

o before *-se*, *-me*, *-ne*: *chose* (ʃo:z), *rose* (ro:z), *glose* (glo:z), *prose* (pro:z), *tome* (to:m), *arome* (aro:m), *atome* (ato:m), *zone* (zo:n), *amazone* (amazo:n).

Words having *o* are foreign, as *Rome* (rɔm), *madone* (madɔn), *Babylone* (babilɔn), *Hermione* (ermiɔn).

o in the syllables *-doss-*, *-foss-*, *-gross-*, wherever they occur: *adossier* (adose), *j'endosse* (ʒādos), *dossier* (dosje), *fosse* (fos), *grosse* (gros).

ô: *trône* (troin), *nôtre* (no:tr), *vôtre* (vo:tr), *hôte* (oit), *côte* (ko:t), *tôt* (to).

20. u = ou: *rouge* (ru:ʒ), *tour* (tu:r), *jalousie* (ʒalu:z), *louve* (lu:v), *amour* (amu:r), *tout* (tu), *foulard* (fula:r).

ô: *goût* (gu), *août* (u).

#### ILLUSTRATIVE SENTENCES.

Ma mère dîne ici.

ma me:r di:n isi

Votre ami s'est cassé les bras.

votr ami se kase le bra

Il est parti pour Paris cette après-midi.

il e parti pur Pari set apre m:di

Cette chose n'est pas difficile.

set ʃo:z ne pa difisil.

Rose a fini sa robe.

ro:z a fini sa rɔb

La noce va passer ici même.

la nɔs va pase isi mɛ:m

Il va tous les jours à l'école.

il va tu lɛ ʒur a lekɔl

Les élèves écrivent des lettres.

lɛ(z) elɛ:v ekri:v dɛ lɛtr

La porte est ouverte.

la port ɛ(t) uvɛrt

Avez-vous pris mes livres?

ave vu pri mɛ livr

La table est trop basse.

la ta:bl ɛ tro bɔ:s

Il travaille avec courage.

il trava:j avek kura:ʒ

Raoul a donné quatre livres à mes frères.

raul a done katr livr a mɛ frɛ:r

Ils passent la journée à lire.

il pɔ:s la ʒurne a li:r

Tel père tel fils.

tel pɛ:r tel fis

Vous trouverez les joujoux sous la table.

vu trouve lɛ ʒuʒu su la ta:bl

Jeanne mène la vache à l'étable.

ʒɔ:n mɛ:n la vaʃ a leta:bl

Il va porter cette lettre à la poste.

il va pɔrte sɛt lɛtr a la post

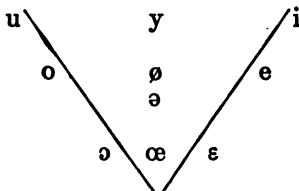
Nous sommes arrivés cet hiver.

nu sòm(z) arive set ivè:r

Vous pouvez garder cette bague si vous voulez.

vu puve garde set bag si vu vule

#### ROUNDED FRONT VOWELS.



21. Here belong the vowels *y*, *ø*, *œ*, and *ə*. An accurate pronunciation of them is indispensable to a good French pronunciation. All four are foreign to the English, and present particular difficulties to English-speaking students.

22. The sound of *y* is formed with the tongue in a position midway between *e* and *i*, and the lips in the position of *u*, and the remarks which were made for the pronunciation of these vowels apply here with equal force. Care should be taken that the rounding of the lips be as prominent and tense as in the case of *u*, and that the tongue be held firmly in a position a little higher than that of *e*. If this should be found too difficult at first, the sound may be practiced with the tongue in position for *i*. The vowel may be learned by sounding a very tense *e* (or *i* if necessary), and while holding the sound protruding the lips until the position of *u* has been reached, or

by placing the lips in position to sound u and then endeavoring to pronounce this very tense e (or i). The faults to be avoided are a gliding motion of the lips or tongue while the y is being formed, which will result in the English vowel in *yew* (=ju). Other common faults are too low or too backward a position of the tongue, and especially imperfect rounding of the lips.

*mur* (myɪr), *dur* (dyɪr), *furent* (fyɪr), *ruse* (ryɪz), *juge* (ʒyɪʒ), *cuve* (kyɪv), *lune* (lyn), *une* (yn), *du* (dy), *rude* (ryd), *vu* (vy), *fut* (fy).

23. The sound of ø is produced with the tongue in a position midway between ε and e, and the lips in the position of o. The remarks made for y with regard to the position of lips and tongue apply here as well. The vowel may be learned in a similar way as y by combining a tongue position a trifle lower than e (or e itself, if this is found too difficult) with o. The faults to be avoided are also the same, especially too low a position of the tongue and imperfect rounding of the lips. The English sound, which is generally wrongly substituted for ø (as well as for œ) is the vowel in words like *fur*, *girl*. Here the front of the tongue is not in the proper position and the lips are not rounded.

*creuse* (krø:z), *hideuse* (idø:z), *meute* (mø:t), *meule* (mø:l), *feu* (fø), *jeu* (ʒø), *veut* (vø), *creux* (krø), *jeudi* (ʒødi), *nœud* (nø).

24. The sound of œ is formed with the tongue practically in the position of a (i.e. the particularly open variety, resembling American *hat*), and with the lips

rounded as in open ɔ. The same care with regard to the position of lips and tongue should be taken as for y and ø. Students should also be very careful to distinguish between ø and œ. Confusing these two sounds and substituting the English vowel of words like *fur* and *girl* are the most common faults to be avoided.

*peur* (pœ:r), *fleuve* (flœ:v), *preuve* (prœ:v), *heure* (œ:r), *cœur* (kœ:r), *œil* (œ:j), *seul* (sœ:l), *jeune* (ʒœ:n), *heureux* (œrø), *œuf* (œf).

25. The sound of ə is very similar to that of ø, and is best acquired by relaxing very slightly the position of tongue and lips demanded for the production of that sound. It is somewhat related to the sound of the English *e* when pronounced without stress, as in *the man, the garden*, but has lip rounding, which is not present in the English sound. This vowel is always short.

*le* (lə), *ce* (sə), *je* (ʒə), *me* (mə), *celer* (sələ), *quelque* (kelqə), *degré* (dəgre), *revenir* (rəvəni:r or rəvni:r).

#### ORDINARY SPELLING OF y, ø, œ, ə.

26. y = u: *mur* (my:r), *fur* (fy:r), *fussent* (fys).

û: *sûr* (sy:r), *mûr* (my:r), *fût* (fy), *dû* (dy).

*eu* and *eû* only in the different forms of the verb *avoir*, to have: *eu* (y), *eut* (y), *eusses* (ys), *eûmes* (y:m), *eûtes* (y:t), etc.

27. ø = eu in open syllable, i.e. when final, or when standing before a silent consonant: *bleu* (blø), *peu* (pø), *queue* (kø), *creuser*

(krøze), *veut* (vø), *peux* (pø), *monsieur* (mæsjo), *messieurs* (mæsjo).

*eu* before a sounded *t* and *tr*: *meute* (mø:t), *feutre* (fø:tr), *neutre* (nø:tr).

*eu* before *z*: *creuse* (krø:z), *berceuse* (bær-sø:z), *Meuse* (mø:z), *chartreuse* (ʃar-trø:z).

*eû*: *jeûne* (ʒø:n), *jeûner* (ʒøne).

*œu* before silent consonants: *œufs* (ø), *bœufs* (bø).

28. *œ* = *eu* in phonetically closed syllable: *neuf* (nœf), *seul* (sœl), *peur* (pœ:r), *heurter* (œrte), *meurtrir* (mœrtri:r), *fleuve* (flœ:v), *heure* (œ:r), *beurre* (bœ:r), *ailleurs* (ajœ:r), *meurt* (mœ:r), *gueule* (gœl), *jeune* (ʒœn), *déjeune* (deʒœn), *meuble* (mœbl), *aveugle* (avœgl), *peuple* (pœpl).

*eu* before *j* (= *il*, *ill*): *deuil* (dœ:j), *cerfeuil* (særfœ:j), *feuille* (fø:j), *veuille* (vœ:j).

*ue* before *j* (= *il*, *ill*) after *c* and *g*: *accueil* (akœ:j), *orgueil* (œrgœ:j), *cueillir* (kœji:r), *orgueilleux* (œrgœjø).

*œ* before *j* (= *il*, *ill*) in *œil* (œ:j), *œillet* (œjɛ).

*œu* before *r*, *f*, *-vre*: *cœur* (kœ:r), *sœur* (sœ:r), *chœur* (kœ:r), *œuf* (œf), *bœuf* (bœf), *œuvre* (œ:vr).

29. *ə* = *e*, when final in pretonic syllables: *geler* (ʒəle), *mener* (məne), *cela* (səla), *fera* (fəra). However, in the middle of the



word this vowel falls regularly altogether, if the consonantal combinations arising through this omission are compatible. This happens when the vowel stands between two single consonantal sounds, and in nouns ending in *-tier*; it remains in the conditional endings *-erions*, *-eriez*, in nouns ending in *-nier*, *-rier*, *-lier*, and after two consonants. Hence: *placement* (plasmā), *heureusement* (œrøzmā), *enlèvement* (ālœvmā), *durement* (dyrmā), *mademoiselle* (madmwazel), *plaisanterie* (plezātri), *revenir* (rævni:r), *nous chanterons* (nu ʃātrō), *vous chanterez* (vu ʃātre), *muletier* (myltje), *bonnetier* (bōntje), but *tristement* (tristēmā), *sensiblement* (sāsiblēmā), *autrement* (otrēmā), *parvenir* (parvəni:r), *nous chanterions* (nu ʃātərjō), *vous chanteriez* (vu ʃātərje), *chandelier* (ʃādəlje), *cellier* (sələrje), *centenier* (sātənje).

*e* in the monosyllables *me* (mə), *te* (tə), *je* (ʒə), *le* (lə), etc.

NOTE.—Final *-e* and *-es*, except in monosyllables, and the verb-ending *-ent* are always silent: *bonne* (bɔn), *têtes* (tɛ:t), *donnent* (dɔn), *placent* (plas).

ILLUSTRATIVE SENTENCES.

René a vu une dame.

rəne a vy yn dam

Ce porte-plume est neuf.

sə pɔrt plym ɛ nəf

Votre jeune frère sera puni.

vɔtr ʒœn frɛ:r sɛra pyɲi

La veuve de Remy n'est plus jeune.

la vœ:v də rəmi nɛ ply ʒœn

Il nous a donné une pomme et deux pêches.

il nu(z) a dɔne yn pɔm e dø pɛ:ʃ

Remy seul a peur et ne peut pas dormir.

rəmi sœl a pœ:r e nə pø pɑ dɔrmi:r

Je souffre de cette chaleur affreuse.

ʒə sufr də sɛt ʃalœ:r afrøz

Les laboureurs creusent le fossé.

lə laburœ:r krø:z læ fɔse

Cet arbre est tout couvert de feuilles.

sɛt arbr ɛ tu kuvœ:r də fœ:j

Il est allé chercher sa sœur à l'école.

il ɛ(t) ale ʃɛrʃe sa sœ:r a lekɔl

René s'est acheté les œuvres de Victor Hugo.

rəne sɛ(t) aʃte læ(z) œvr də viktɔr yɡo

Après le déjeuner vous passerez chez la modiste.

apʁ læ deʒœne vu pasʁe ʃe la mɔdist

Allumez le feu; il est déjà tard.

alyme læ fø il ɛ deʒa ta:r

Il arrivera jeudi et il partira le jour après.

il arivra ʒødi e il partira lə ʒur apre

Ma mère est très heureuse parce que sa sœur est arrivée.

ma mɛ:r ɛ trɛ(z) œrø:z parskə sa sœ:r ɛ(t)  
arive

#### DIGRAPHS AND TRIGRAPHS REPRESENTING SIMPLE VOWEL-SOUNDS.

30. Several of the simple vowel-sounds that have been studied so far may be represented by more than one letter. It is of the utmost importance to associate these digraphs and trigraphs with their simple phonetic values and to pronounce them as accurately and clearly as the simple vowels. Here belong *ai*, *ei*, *ay*, *ey*, *au*, *eau*.

31. The digraph *ai* is pronounced *e* in the auxiliary *j'ai* (ʒe); wherever it is final as verb-ending, *je donnerai* (ʒə dɔnrɛ), *j'allai* (ʒale); in the different forms of the verb *savoir*, *je sais* (ʒə se), *tu sais* (ty se), *il sait* (il se); and in the words *gai*, *quai* *geai* (ge, ke, ʒe). In all other positions, whether final or followed by another vowel or consonant, *ai* is pronounced *ɛ*.

*essai* (ɛsɛ), *vrai* (vrɛ), *j'étais* (ʒetɛ), *il était* (il etɛ), *je donnerais* (ʒə dɔnrɛ), *aide* (ɛd), *caisse* (kɛs), *fait* (fɛ), *faire* (fɛ:r), *air* (ɛ:r), *faible* (fɛ:bl).

NOTE 1.—For *-ail* and *-aill-*, cf. § 66.

NOTE 2.—In the present participle of *faire* (*faisant*) and the forms derived from it, *ai* is pronounced *ə*: *faisant* (fəzɑ̃), *faisais* (fəzɛ), *faiseur* (fəzœ:r).

32. The digraph *ei* is pronounced  $\varepsilon$  in all positions. *reine* (rɛɪn), *pleine* (plɛɪn), *peine* (pɛɪn), *neige* (nɛɪʒ), *seize* (sɛɪz).

NOTE.—For *-eil* and *-eill-*, cf. § 66.

33. The digraph *ay* is usually pronounced  $\varepsilon$ . *Douay* (duɛ), *Épernay* (ɛpɛrnɛ).

NOTE 1.—A French *y* between two vowels, wherever it occurs, is equal to two *i*'s; hence *payer* = *pai-ier* (pɛje), *essayer* (ɛsɛje), *égayer* (egɛje), *rayon* (rɛjɔ̃), *crayon* (krejɔ̃), *ayant* (ɛjɑ̃), *ayez* (ɛje).

NOTE 2.—The *y* is equal to two *i*'s also in *pays* (pɛi) and its derivatives: *paysage* (peɪza:ʒ), *paysan* (peɪzɑ̃).

34. The digraph *ey* is usually pronounced  $\varepsilon$ . *Ney* (nɛ), *Leyde* (lɛd).

NOTE.—A *y* being equal to two *i*'s, *asseyez* = *asɛje*, *grasseyer* (grasɛje).

35. Both *au* and *eau* are usually pronounced  $\circ$ .

*autre* (o:tr), *fauve* (fo:v), *faute* (fo:t), *au* (o), *aux* (o), *faut* (fo), *fausser* (fose), *chauffer* (ʃofe), *vaudeville* (vodvil), *aussi* (osi), *eau* (o), *beau* (bo), *nouveau* (nuvo), *cadeau* (kado), *beaucoup* (boku).

NOTE 1.—Before *r*, *au* is pronounced  $\circ$ : *Laure* (lo:r), *Maure* (mo:r), *restaure* (resto:r), *restaurent* (resto:r), *restaurant* (restorɑ̃). The same is true in the proper name *Paul* (pɔl).

NOTE 2.—In the future and conditional of *avoir* custom differs; some pronounce  $\circ$ , others  $\circ$ : *j'aurai* (ʒɔre and ʒore), *j'aurais* (ʒɔrɛ and ʒorɛ).

## ILLUSTRATIVE SENTENCES.

La neige couvre les arbres.

la neʒ kuivr lɛ(z) arbr

La reine a beaucoup de chevaux.

la rɛin a boku də ʃəvo

Paul a les cheveux rouges.

pəl a lɛ ʃəvø ruʒ

René mène le taureau à l'eau.

rəne mɛin lə toro a lo

Le rouleau cache la fenêtre.

lə rulo kaʃ la f(ə)nɛitr

Nous sommes allés nous chauffer au feu.

nu sɔm(z) ale nu ʃofɛ o fø

Jeanne essaie d'écrire une lettre à sa mère.

ʒɑn ɛsɛ dekri:r yn letr a sa mɛ:r

Il est allé payer sa place au vaudeville.

il ɛ(t) ale pɛʒɛ sa plas o vodvil

J'ai vu le nouveau bedeau de l'école.

ʒɛ vy lə nuvo bɛdo də lekɔl

Il sait qu'il a commis une faute.

il se kil a kɔmi(z) yn fɔ:t

Le nouveau maître est beaucoup aimé de ses élèves.

lə nuvo mɛitr ɛ boku(p) ɛmɛ də sɛ(z) elɛ:v

La semaine passée il a fait une chaleur extraordinaire.

la s(ə)mɛin pɔsɛ il a fɛ yn ʃalœ:r ɛkstraɔrdinɛ:r

Asseyez-vous, si vous plaît; j'irai chercher vos livres.

asɛʒɛ vu sil vu plɛ ʒirɛ ʃɛʃɛ vo livr

Ayez courage; le malheur ne peut pas durer.

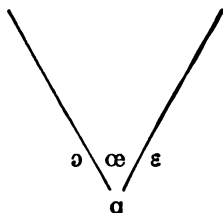
ɛje kura:ʒ lə malœ:r nə pø pɑ dyre

Je ne le ferais pas; cela ne vaut pas la peine.

ʒə nə lə fœʁə pɑ səla nə vo pɑ la pe:n

NASAL VOWELS.

36. A nasal vowel is formed by drawing forward the soft palate or veil, so that the voice has to pass through the nose. The so-called American nasal twang is due to a partial or imperfect drawing forward of the soft palate. The vowels which are nasalized in French are the four vowels which stand at the foot of the triangle.



ORAL VOWELS.

a  
ɛ  
o  
œ

NASAL VOWELS.

ã  
ẽ  
õ  
œ̃

Care should be taken that the nasal vowels have the quality of the corresponding oral vowels.

NOTE.—Late investigations have shown that for the nasal vowels the angle between the jaws is appreciably smaller than for the corresponding oral vowels. The consequence is a certain shifting of the tongue position, so that it is not entirely exact to say that the nasal vowels have the tongue in the position of the corresponding oral vowel. However, the acoustic variation resulting from the change of position is not noticeable, and details need not be further specified. It may be added that in the case of *ā* the tongue is raised in the direction of *ɔ*, and that in certain portions of France, and even in Paris, *ā* shows a decided tendency to become *ɔ*.

The usual orthographic sign of a French nasal vowel is a final *n* or *m*, or *n* or *m* followed by one or more consonants. But *nn* and *mm* (except in a few isolated cases) do not denote nasality.

Many students try to pronounce *n* or *m* after the nasal vowel. This fault should be carefully avoided. All French nasals are pronounced with the mouth open and the lips separated; *n* or *m* are merely the orthographic symbols of nasalization, but are themselves silent.

#### ORDINARY SPELLING OF *ā*, *ɛ̃*, *ɔ̃*, *œ̃*.

37. The vowel *ā* is written *an*, *am*, *en*, *em*.

- a. *an*—*an* (*ā*), *tant* (*tā*), *quand* (*kā*), *sans* (*sā*), *grande* (*grā:d*), *plante* (*plā:t*), *chanter* (*šāte*).
- b. *am*—*Adam* (*adā*), *champ* (*šā*), *rampe* (*rāp*), *champagne* (*šāpā*).

NOTE.—The combination *-am* does not represent a nasal vowel in foreign names, as *Abraham* (abraam), and in *damner* (da:ne) and words derived from that stem. In other words *-amn-* is pronounced *amn*: *amnistie* (amnisti).

c. *en*—*en* (ã), *cent* (sã), *prend* (prã), *trente* (trã:t),  
*lente* (lã:t), *prendre* (prã:dr), *sens* (sã:s).

NOTE 1.—In a few words *en*+vowel and *enn*+vowel are pronounced *ãn*, as in *enivrer* (ãnivre), *enorgueillir* (ãnɔrgœji:r), *ennui* (ãnyi) *ennoblir* (ãnɔbli:r).

NOTE 2.—In foreign words final *-en* is pronounced *en* without nasality: *amen* (amen), *hymen* (imen), *spécimen* (spesimen).

NOTE 3.—In some foreign nouns and proper names *-en* is pronounced *ɛ̃*, as in *benzine* (bɛzin), *in extenso* (in ekstɛso), *memento* (memɛto), *examen* (egzamɛ), *Bengale* (bɛgal), *Benjamin* (bɛʒamɛ), *Rubens* (rybɛ:s).

d. *em*—*temps* (tã), *membre* (mã:br), *temple* (tã:pl),  
*empire* (ãpi:r).

NOTE 1.—Initial *emm* is pronounced *ãm*, as in *emmener* (ãmene), *emmagasiner* (ãmagazine).

NOTE 2.—In foreign words *-em* is pronounced without nasality: *Jérusalem* (ʒeryzalem), *idem* (idem).

NOTE 3.—In a few words *enn-* and *emm-* are pronounced *an* and *am* respectively: *hennir* (ani:r), *nenni* (nani), *solennel* (solanel), *femme* (fam), and all adverbs ending in *-emment*: *prudemment* (prydamã), *récemment* (resamã), *ardemment* (ardamã). Cf. § 14 b.



38. The vowel *ɔ̃* is written *on*, *om*, *un*.

- a. *on*—*on* (ɔ̃), *ton* (tɔ̃), *son* (sɔ̃), *fond* (fɔ̃), *leçon* (ləsɔ̃),  
*conte* (kɔ̃:t), *monte* (mɔ̃:t), *ronde* (rɔ̃:d),  
*congé* (kɔ̃ʒe), *plonger* (plɔ̃ʒe).  
 b. *om*—*nom* (nɔ̃), *plomb* (plɔ̃), *rompt* (rɔ̃), *Colomb*  
 (kɔ̃lɔ̃), *comble* (kɔ̃:bl), *compte* (kɔ̃:t), *rompre*  
 (rɔ̃:pr).

NOTE.—The combination *omn* is pronounced ɔ̃mn, as in *calomnie* (kalɔ̃mni), *omnibus* (ɔ̃mniby:s), *somnambulisme* (sɔ̃mnäbylizm); in *automne* the *m* is silent (otɔ̃n), but not in *automnal* (otɔ̃mnal).

- c. *un*—*un* is pronounced *ɔ̃* only in foreign words,  
 as *Duncan* (dɔ̃kɑ̃), *Dunkerque* (dɔ̃kɛrk),  
*Brunswick* (brɔ̃zvik).

39. The vowel *ɛ̃* is written *in*, *im*, *yn*, *ym*, *ain*, *aim*,  
*ein*, *eim*.

- a. *in*—*fin* (fɛ̃), *vin* (vɛ̃), *pin* (pɛ̃), *coquin* (kɔkɛ̃),  
*bouquin* (bukɛ̃), *Martin* (martɛ̃).

NOTE 1.—Initial *in* + vowel or *h* is pronounced in: *inanimé* (inanime), *inerte* (inert), *inhabile* (inabil), *inhumain* (inymɛ̃).

NOTE 2.—Initial *inn*- is pronounced in: *inné* (ine), *innovation* (inɔvasjɔ̃), *innocent* (inɔsɑ̃).

- b. *im*—*simple* (sɛ̃:pl), *limpide* (lɛ̃pid), *impartial*  
 (ɛ̃parsjal).

NOTE 1.—Initial *imm*- is pronounced im: *im-mense* (imɑ̃:s), *immodeste* (imɔdəst), *immigration* (imigrasjɔ̃).

NOTE 2.—In foreign names *-im* is pronounced im: *Ibrahim* (ibraim), *Ephraïm* (efraim).

NOTE 3.—*Im* + vowel is pronounced im: *image* (ima:ʒ), *limon* (limɔ̃).

c. *yn*—*lynx* (lɛ:ks), *larynx* (larɛ:ks), *syntaxe* (sɛtak:s),  
*synthèse* (sɛtɛ:z).

d. *ym*—*nymphé* (nɛ:f), *Olympe* (ɔlɛ:p), *sympathie*  
(sɛpati), *symphonie* (sɛfɔni).

NOTE.—The combination *-ymn-* is pronounced  
imn: *gymnase* (ʒimna:z), *hymne* (imn).

e. *ain*—*bain* (bɛ), *main* (mɛ), *pain* (pɛ), *maint* (mɛ),  
*plaindre* (plɛ:dr), *mainte* (mɛ:t), *con-*  
*vaincu* (kɔvɛky).

f. *aim*—*faim* (fɛ), *essaim* (ɛsɛ).

g. *ein*—*plein* (plɛ), *sein* (sɛ), *ceindre* (sɛ:dr), *feindre*  
(fɛ:dr), *peinture* (pɛty:r).

h. *eim*—*Reims* (rɛ:s).

40. The nasal *ɛ̃* is found also as the second part  
of the following diphthongs:

a. *ien*=*jɛ̃*: *bien* (bjɛ̃), *tien* (tjɛ̃), *tient* (tjɛ̃), *viendra*  
(vjɛ̃dra), *chien* (ʃjɛ̃), *combien* (kɔbjɛ̃),  
*moyen* (mwajɛ̃), *Troyen* (trwajɛ̃), *chrétien*  
(kretjɛ̃).

NOTE.—For cases where *-ien* is pronounced *jɔ̃*, cf.  
§ 44, c, note.

b. *éen*=*eɛ̃*: *Européen* (œrɔpɛ̃), *Vendéen* (vɑdɛ̃).

c. *oin*=*wɛ̃*: *loin* (lwɛ̃), *soin* (swɛ̃), *moins* (mwɛ̃),  
*moindre* (mwɛ̃:dr), *joindr* (ʒwɛ̃:dr).

d. *uin*=*ɥɛ̃*: *juin* (ʒɥɛ̃).

41. The vowel *œ̃* is written *un*, *um*, *eun*.

a. *un*—*un* (œ̃), *emprunt* (ɑprœ̃), *lundi* (œ̃di), *chacun*  
(ʃakœ̃).

NOTE.—In foreign words *un* is pronounced *ɥ̃*, cf.  
§ 38, c.

b. *um*—*parfum* (parfœ), *humble* (œ:bl).

NOTE 1.—In most foreign words *um* is pronounced ʒ: *lumbago* (lɔ̃bago), *Humbert* (ɔ̃be:ʁ), *résumption* (rezɔ̃psjɔ̃).

NOTE 2.—At the end of Latin words which have been adopted in general use in French *-um* is pronounced ɔm: *album* (albɔm), *opium* (ɔpjɔm), *ad libitum* (ad libitɔm).

c. *eun*—*jeun* (ʒœ).

#### ILLUSTRATIVE SENTENCES.

Le nom de mon frère est Simon.

lə nɔ̃ də mɔ̃ frɛ:ʁ ɛ simɔ̃

Ma tante va au jardin.

ma tɑ̃t va o ʒardɛ̃

Nous aurons notre leçon demain matin.

nu(z) orɔ̃ nɔ:ʁ lɔ:ɔ̃ dəmɛ̃ matɛ̃

Cent grands soldats sont allés à l'église ce matin.

sɑ̃ grɑ̃ sɔlda sɔ̃(t) ale a legliz sɛ matɛ̃

La femme de mon frère ne demeure pas ici.

la fam də mɔ̃ frɛ:ʁ nə dəmœ:ʁ pa(z) isi

Romain a mangé deux œufs ce matin.

ʁɔmɛ̃ a mɑʒe dø(z) ø sɛ matɛ̃

Le pauvre garçon a faim, et il demande du pain.

lə pœ:vʁ ɡarsɔ̃ a fɛ̃ e il dəmɑ̃d dy pɛ̃

Il y a de très belles peintures de Rubens dans le

il i a də tʁɛ bɛl pɛ̃nty:ʁ də rybɛ̃s da lə

musée d'Anvers.

mɥze dɑ̃vɛ̃s

Bien des gens viendront chez nous demain.

bjẽ de ʒũ vjẽdrũ ʃe nu dẽmẽ

Quand on est triste, on a besoin de sympathie.

kã(t) ʒ(n) ɛ trist, ʒ(n) a bæzwẽ də sẽpati

Paulin est tombé au gymnase et s'est cassé le bras.

polẽ ɛ tũbe o ʒimnaz e sɛ kase læ bra

En moins de cinq minutes nous aurons fini la leçon.

ã mwẽ də sẽ minyt nu(z) orũ fini la læʒ

Beaucoup d'Europeens vont maintenant en Amérique.

boku dørøpeẽ vũ mẽtnã ã(n) amerik

Benjamin désire ardemment apprendre le français.

bẽʒamẽ dezi:r ardamã aprũ:dr læ frãse

Nous nous sommes donné rendez-vous pour le onze

nu nu sãm dõne rãdevu pur læ ɔ:z

juin.

ʒqẽ

Il est convaincu qu'il est arrivé au comble de son

il ɛ kũvẽky kil ɛ(t) arive o kũ:bl də sũ

malheur.

malœ:r

Nous n'avons pas mangé, nous sommes encore à

nu navũ pa mãʒe nu sãm(z) ãkœ:r a

jeun.

ʒœ

Lundi prochain nous verrons nos ennemis.

lœdi prɔʃẽ nu verũ no(z) enmi

## DIPHTHONGS.

42. Real diphthongs, such as are found in the English words *time*, *boy*, *fowl*, do not exist in French. All so-called French diphthongs are rising, i.e. they bear the stress on the second element, while the first vowel is unaccented and slurred, and thereby reduced to the value of a semi-consonantal glide. The vowels thus used with this semiconsonantal value are

$$\left. \begin{array}{c} j \\ w \\ y \end{array} \right\} + \text{oral or nasal vowel.}$$

The simplest way to elucidate this chapter of French pronunciation will be to go through the list of the most important combinations, and illustrate each with examples. The sound of *j* resembles closely that of *y* in English *you*, *yes*, except that it is very frequently voiceless; *w* represents a rapidly spoken unaccented *u* or *o*, and *y* a similarly pronounced *y*.

43. *j*, *w*, *y* + oral vowels.

- a. *ia*, *ya* = *ja*: *enthousiasme* (õtuzjazm), *piano* (pjano),  
*liasse* (ljas), *hyacinthe* (jasɛ̃:t).
- b. *iai* = *jɛ*: *négoçiant* (negɔsjɛ), *bestiaire* (bestjɛ:r),  
*niais* (njɛ).
- c. *ie* = *jɛ*: *pied* (pje), *a'lier* (alje), *lier* (lje), *cerisier*  
(sərizje), *relier* (rəlje).
- d. *iè*, *ie* = *jɛ*: *diète* (djɛ:t), *hygiène* (izjɛ:n), *hier* (jɛ:r).

e. *ieu*=jø: *dieu* (djø), *pieu* (pjø), *lieu* (ljø), *milieu* (miljø), *mieux* (mjø), *monsieur* (mæsjø).

f. *io*=jɔ: *pioche* (pjɔʃ), *violon* (vjɔlɔ̃).

g. *iu*=jy: *reliure* (rəlji:r).

NOTE.—Every *i* followed by a vowel is pronounced j, except when it is preceded by a group of consonants, hence *semblez* (sāblie), *prier* (prie), *quatrième* (katriɛm), etc.

h. *i*+vowel except mute *e*=j: *faïence* (fajǣ:s), *aïeul* (ajœl), *baïonnette* (bajɔ̃net), but *inouïe* (inwi).

i. Initial *y*=j: *yole* (jɔl), *Yolande* (jɔlǣ:d).

NOTE.—The adverb *y*, ordinarily pronounced i, becomes j when standing before a word beginning with a vowel: *il y a* (il ja), *ça y est* (sa jɛ), *il y en avait* (il jǎ navɛ).

j. *oi*, *oy*=wa, wa: As in the case of *a* and *ɑ*, there is no absolute rule, and many words vary in pronunciation. In general it will be safe to follow the rules indicated in § 14, and to consult the dictionaries: *voir* (vwa:r), *territoire* (tɛritwa:r), *noir* (nwa:r), *roi* (rwa), *moi* (mwa), *voisin* (vwazɛ̃), *étoile* (etwal), *royaume* (rwajo:m), *moyen* (mwajɛ̃), *noyau* (nwajo), *foi* (fwa), *bois* (bwa), *trois* (twra), *mois* (mwa), *noix* (nwa), *poix* (pwa).

- k. *oua* = wa: *douane* (dwan), *ouate* (wat), *fouace* (fwas).  
 l. *oui* = wi: *oui* (wi), *enfoui* (əfwi), *évanouir* (evan-wi:r), *réjouir* (rezwi:r).  
 m. *ua* = wa after *q* only in certain words, as *aquatique* (akwatik), *aquarelle* (akwarel), *aquarium* (akwarjom), *quadrupède* (kwadrypɛd).

NOTE.—For *w* and *wh* = w, cf. § 59, note.

- n. *ui, uy* = qi: *bruine* (brɥin), *ruine* (rɥin), *huile* (ɥil), *bruire* (brɥi:r), *buis* (bɥi), *fruit* (frɥi), *pluie* (plɥi), *puis* (pɥi), *puisque* (pɥiskə), *tuyau* (tɥjo), *essuyer* (ɛsɥije).

44. j, w, ɥ + nasal vowel.

- a. *ian* = jã: *viande* (vjã:d), *confiance* (kɔ̃fjã:s).  
 b. *ien* = jɛ̃: *bien* (bjɛ̃), *lien* (ljɛ̃), *maintien* (mɛ̃tjɛ̃),  
*viendra* (vjɛ̃dra), *chrétien* (kretjɛ̃),  
*chrétienté* (kretjɛ̃te), *chien* (sjɛ̃).  
 c. *ien* = iã or jã: *client* (kliã), *patience* (pasjã:s), *conscience* (kɔ̃sjã:s), *science* (sjã:s), *obédience* (ɔbedjã:s), *orient* (ɔrjã), cf. § 40, a.

NOTE.—The reason for this difference in the pronunciation of these two classes of words is a historical one. In the second group *i* and *e* belong really to different syllables. As a practical rule it will be found useful to remember that *ien* = jɛ̃ when final or followed by the plural *s*, in the various forms of the verbs *venir* (vɛni:r) and *tenir* (tɛni:r), and in obvious compounds like *bienfaisance* (bjɛ̃fɛzã:s), and jã in all other cases. When in doubt it will be well to consult the dictionary.

*d. ion* = jō: *pion* (pjō), *mention* (māsjo), *action* (aksjo), *division* (divizjo).

*e. oin* = wē: *loin* (lwē), *foin* (fwē), *moins* (mwē),  
*point* (pwē), *poing* (pwē), *joindre* (ʒwē:dr), *moindre* (mwē:dr).

*f. ouen* = wā: *Rouen* (rwā), *Saint-Ouen* (sēt wā).

*g. ouin* = wē: *baragouin* (baragwē), *babouin* (babwē).

*h. uin* = ʋē: *juin* (ʒʋē), *suint* (sqē), *chuint* (ʃʋēte).

## ILLUSTRATIVE SENTENCES.

Le pauvre chien s'est fait mal au pied.

lə po:vɾ ʃjē sɛ fɛ mal o pje

On fera cuire ce poisson pour son déjeuner.

ɔ fɛra kɥi:r sɛ pwasɔ pur tɔ dezɔne

Ce monsieur est venu voir mon frère hier soir.

sɛ mɔsjø ɛ vny vwɔ:r mɔ frɛ:r jɛ:r swɔ:r

La reliure de ce livre est bien jolie.

la rɛljy:r dɛ sɛ li:vɾ ɛ bjē ʒoli

Voici la moitié de votre poire.

vwasi la mwatje dɛ vɔtr(ə) pwɔ:r

La Suisse est bien loin d'ici.

la swis ɛ bjē lwē disi

Ma sœur est au piano et mon frère joue du violon.

ma sœ:r ɛ(t) o pjano ɛ mɔ frɛ:r ʒu dy vjɔlɔ

Les fruits dans le jardin sont mûrs.

lə frɥi dā lə ʒardē sɔ my:r

Le toit de la maison est couvert de tuiles.

lə twa dɛ la mezɔ ɛ kuvɛ:r dɛ tɥil



Il est parti pour l'orient et va voyager trois mois au  
il ɛ parti pur lɔrjɑ̃ e va vwajʒe trwa mwa o  
Japon.

ʒapɔ̃

Avant d'entrer en France on doit passer en douane.  
avɑ̃ dɑ̃tre ɑ̃ frɑ̃s ɔ̃ dwa pase ɑ̃ dwan

Ton chien m'a suivi bien loin.

tɔ̃ ʃjɛ ma sɥivi bjɛ lwɛ

Juin est le sixième mois de l'année.

ʒɥɛ ɛ lə sizjɛm mwa də lane

La fête a eu lieu hier soir.

la fɛt a y ljø jɛr swɛr

J'ai confiance en lui puisque vous me l'envoyez.

ʒe kɔ̃fjɑ̃s ɑ̃ li pɥiskə vu mɛ lɑ̃vwaje

Bossuet fut le plus grand orateur du dix-septième  
bɔsqɛ fy lə ply grɑ̃(t) ɔratœr dy disɛtjɛm  
siècle.

sje:kl

Ayez patience, vous le verrez demain matin.

ɛʒe pasjɑ̃s vu lə vere dɛmɛ matɛ

N'en faites mention à personne, fiez-vous à moi.

nɑ̃ fɛt mɔ̃sjɔ̃ a pɛrson fje vu(z) a mwa

La pluie a duré presque toute la journée.

la plɥi a dyre prɛskə tut la ʒurne

L'enthousiasme de mon frère est loin d'être aussi

lɑ̃tuzjazm də mɔ̃ frɛr ɛ lwɛ dɛ:tr osi

grand que le tien.

grɑ̃ kə lə tjɛ

## UNACCENTED VOWELS.

45. The rules given so far apply in the main to the accented, i.e. the last, syllable of the word from the phonetic point of view.

French unaccented vowels, as already stated § 3, must be pronounced with the same precision as the accented vowels. However the quality of the vowel changes slightly, and a more accurate marking than our phonetic alphabet provides would designate them as intermediate, that is to say, differences between open and closed vowels disappear, and unaccented syllables have in general only one variety of a e i o u ø y, which acoustically stands midway between the open and the closed variety of these vowels.

This more minute distinction of the vowel qualities is omitted in this Primer, because the variation in the sound is for the most part determined by the lack of stress in these syllables. If the main accent of the word or phrase is accurately placed, its absence in the unaccented syllables will affect the pronunciation of these vowels so as to make them of the desired quality. Bearing this principle in mind, the following rules for the unaccented vowels will be found helpful, but in general it will be found advisable to consult the proper dictionaries freely for the exact pronunciation.

a. For a, α, i, u, y follow the rules for the tonic syllable.

b. Pronounce e for *é*, and *ε* in all other cases: *étaler* (etaler), *décolletée* (dekolte), *réunir* (reynir),

*espérer* (ɛspere), *mettons* (mɛtɔ̃), *jetterons* (ʒɛtrɔ̃), *erreur* (ɛʁœ:r), *lèverai* (lɛvre), *achèteraient* (aʃɛtrɛ), *fêter* (fɛte), *mêler* (mɛle), *aimable* (ɛmabl), *baigner* (bɛne), *faiblesse* (fɛblɛs), *enseigner* (ɑ̃sɛne), *oreiller* (ɔʁɛje).

c. Pronounce *o* in general for *ô* and *au*, and *ɔ* in all other cases not otherwise specified: *hôtel* (otɛl), *hôtesse* (otes), *aussi* (osi), *auteur* (otœ:r), *hauteur* (otœ:r), *saurai* (sore), *autant* (otɑ̃), but *hôpital* (ɔpital), *aurore* (ɔʁɔ:r), *augmenter* (ɔgmɑ̃te), *j'aurai* (ʒɔre), *mauvais* (mɔvɛ), *obéir* (ɔbeir), *offrir* (ɔfri:r), *ordinaire* (ɔrdinɛ:r), *Européen* (œʁɔpɛɛ̃), *solitude* (sɔlity:d), *propriété* (prɔpriete), *honorable* (ɔnɔrabl), and many others.

d. Pronounce *ø* for *eû*; in other cases *œ* appears to be the rule. There is a certain tendency to pronounce *ø* in phonetically open syllable (*beugler* bøg̊le, *abreuver* abrøve, *pleurer* pløre), but the quality of the vowel is not free from doubt, and authorities differ: *jeûner* (ʒøne), *heureux* (œrø), *heureusement* (œrøzmɑ̃), *beugler* (bøg̊le), *déjeuner* (dezœne), *jeunesse* (ʒœnes), *peupler* (pœple).

#### QUANTITY.

46. French vowels have different degrees and varieties of quantity, but for practical purposes it is sufficient to distinguish two degrees of length, the long and the short vowel.

English vowels sound longer than French vowels, because they are apt to be drawled, and at the same time they have off- and on-glides, which contribute

to the apparent length of the vowel. French long vowels are clear and preserve their distinct quality throughout. The longest English vowels are those at the foot of the triangle,  $\varepsilon$ ,  $a$ , and very open  $\circ$  as in *all*, while in French the three closest vowels  $i$ ,  $u$ ,  $y$  are often very long, a feature which will need careful practice. The following are the principal rules for French quantity in the accented syllable. The vowels of the unaccented syllables have less marked quantity. They are either half-long or short, and accented long syllables become half-long when standing in unaccented position:

a. Long vowels occur under the following conditions:

1. Before the voiced fricatives  $v$ ,  $z$ ,  $ʒ$ ,  $j$  (but voiced fricatives produced by liaison or linking (cf. § 71) do not lengthen the preceding vowel): *cave* ( $ka:v$ ), *achève* ( $aʃ\v{e}:v$ ), *neuve* ( $nœ:v$ ), *base* ( $ba:z$ ), *rose* ( $ro:z$ ), *heureuse* ( $œrø:z$ ), *plage* ( $pla:ʒ$ ), *cage* ( $ka:ʒ$ ), *neige* ( $nɛ:z$ ), *bataille* ( $bata:ij$ ), *soleil* ( $solɛ:ij$ ), *conseil* ( $kɔ̃sɛ:ij$ ).

2. Before phonetically final  $r$ : *mer* ( $mɛ:r$ ), *fer* ( $fɛ:r$ ), *faire* ( $fɛ:r$ ), *terre* ( $tɛ:r$ ), *lire* ( $li:r$ ), *dire* ( $di:r$ ), *mur* ( $my:r$ ), *cure* ( $ky:r$ ), *tort* ( $tɔ:r$ ), *bord* ( $bɔ:r$ ), *meurt* ( $mœ:r$ ), *lourd* ( $lu:r$ ).

3. The vowels  $a$ ,  $\alpha$ ,  $o$ ,  $\emptyset$  may be long also before other consonants: *table* ( $ta:bl$ ), *miracle* ( $mirɑ:kl$ ), *passee* ( $pa:is$ ), *espace* ( $ɛspa:is$ ), *flamme* ( $flɑ:m$ ), *tome* ( $to:m$ ), *zone* ( $zo:n$ ), *grosse* ( $gro:is$ ), *jausse* ( $fo:is$ ), *aune* ( $o:n$ ), *épeautre* ( $epo:tr$ ), *meule* ( $mø:il$ ), *meute* ( $mø:t$ ).

4. Vowels written with a circumflex accent are

usually long: *âme* (a:m), *pâle* (pa:l), *fête* (fe:t), *tête* (te:t), *île* (il), *côte* (ko:t), *hôte* (o:t), *jeûne* (ʒø:n).

5. Vowels in foreign words before a final consonant which is sounded are usually long: *Crésus* (krezy:s), *blokus* (bloky:s), *Minos* (mino:s), *vasistas* (vazista:s).

6. All nasal vowels before a consonant which is sounded are long: *prendre* (pra:dr), *semble* (sā:bl), *pointe* (pwē:t), *craindre* (krē:dr), *mince* (mē:s), *singe* (sē:ʒ), *grande* (grā:d).

NOTE.—Here, too, liaison or linking has no effect on the quantity of the preceding vowel.

b. Short vowels occur under the following conditions:

1. Final vowels, whether oral or nasal, whether directly final or followed by a silent consonant, are short: *verra* (vera), *été* (ete), *midi* (midi), *beau* (bo), *loue* (lu), *pan* (pā), *vin* (vē), *vain* (vē), *bon* (bō), *coin* (kwē), *mais* (mē), *fait* (fe), *bras* (bra), *pied* (pje), *tôt* (to), *doigt* (dwa), *vingt* (vē), *vend* (vā), *long* (lō), *temps* (tā), *instinct* (ēstē).

2. All vowels (except a, α, o, ø, cf. § 46, a, 3) are short before consonants other than the voiced fricatives and r: *femme* (fam), *cache* (kaʃ), *lac* (lak), *avec* (avek), *robe* (rɔb), *poche* (pɔʃ), *atroce* (atros), *œuf* (œf).

NOTE.—The vowel *ε* alone may be long or short before the same consonants. This distinction in quantity is often important, since differences in meaning are thus denoted by differences in quantity:

*reine* (rɛ:n), *renne* (rɛn), *tête* (tɛ:t), *tette* (tɛt), *Seine* (sɛ:n), *saine* (sɛn), *peine* (pɛ:n), *penne* (pɛn).

## CONSONANTS.

**47.** The French possesses the following consonantal sounds:

	Upper and lower lip.	Lower lip and upper teeth.	Front of tongue and back of upper teeth.	Middle of tongue and hard palate.	Back of tongue and hard or soft palate.
<b>Stops....</b>	p-b		t-d		k-g
<b>Fricatives</b>	w, ɥ	f-v	s-z, ʃ-ʒ	j	
<b>Nasals. ...</b>	m		n	ɲ	
<b>Liquids. ...</b>			l, r		r

Consonants may be either voiced or voiceless.

Voiceless consonants are formed solely by an articulation of the tongue or lips, by which the passage of the air from the lungs is either stopped, as in p, t, k, or compressed, as in f, s, ʃ.

Voiced consonants have voice, produced by the vocal chords in the larynx, added to this articulation in the mouth. Here belong b, d, g, v, z, ʒ, w, ɥ, j and the nasals and liquids m, n, ɲ, l, r.

**48.** General Rules:

1. Final consonants, whether there be one or

several, are usually silent in French; an *e* followed by such a final consonant is usually pronounced *e*, unless it has a grave accent written over it. For an exception, cf. § 15.

*pied* (pje), *nez* (ne), *procès* (prɔsɛ), *bras* (bra), *plat* (pla), *plât* (plɛ), *travaux* (travo), *tout* (tu), *doigt* (dwa), *poing* (pwɛ̃), *temps* (tã), *noms* (nɔ̃), *instincts* (ɛ̃stɛ̃).

2. Final *c*, *f*, *l*, *r* are usually pronounced.

*sec* (sɛk), *hamac* (amak), *avec* (avɛk), *bec* (bɛk), *froc* (frɔk), *soif* (swaf), *neuf* (nœf), *sauif* (zɥif), *tel* (tɛl), *mal* (mal), *fol* (fɔl), *bel* (bɛl), *ciel* (sjɛl), *éclair* (eklɛ:r), *air* (ɛ:r), *peur* (pœ:r), *désir* (dezi:r), *finir* (fini:r), *plaisir* (plɛzi:r).

3. Care should be taken to articulate tensely all consonants which are phonetically final, as in *toute* (tut), *grande* (grã:d). English final consonants are apt to be pronounced with such loose articulation that to a French ear they are scarcely audible.

4. Doubled consonants are pronounced short, like single consonants: *appeler* (aple), *terrain* (tɛrɛ̃), *presser* (prɛsɛ), *passage* (pasɑ:ʒ), *collège* (kɔlɛ:ʒ).

5. Occasionally consonants are pronounced long, as in *mourrai* (mur:ɛ), *courrai* (kur:ɛ), *horreur* (ɔ:rœ:r), *terrible* (tɛr:ibl), *syllabe* (sil:ab), *immodéré* (im:ɔdere), *annales* (an:al), *annuité* (an:qite), and when a mute *e* has fallen, as in *là-dedans* (lad:ã), or for syntactical reasons, as in *il a vu* (il a vy), but *il l'a vu* (il:avy).

NOTE.—For exceptions to these rules, see under the different consonants.

CONSONANTS SIMILAR TO ENGLISH CONSONANTS.

49. *b*=*b*: *bon* (bɔ̃), *habiter* (abite), *bonbon* (bɔ̃bɔ̃).

NOTE 1.—Final *b* is pronounced in *club* (klyb), *nabab* (nabab), and foreign proper names: *Achab* (akab), *Bab-el-Mandeb* (babelmädəb). It is silent when final after *m*: *plomb* (plɔ̃), *aplomb* (aplɔ̃).

NOTE 2.—Before *s* or *t*, *b* becomes *p* in pronunciation: *absurde* (apsyrd), *absolu* (apsɔly), *absent* (apsɑ̃), *abcès* (apɛs), *obtenir* (ɑptənir).

50. *c*=*k* before *a*, *o*, *u*, before all consonants except *h*, and when final.

=*s* before *e*, *i*, *y*.

*car* (ka:r), *comme* (kɔm), *cure* (ky:r),  
*classe* (kla:s), *acteur* (aktœ:r), *lac* (lak),  
*celer* (sələ), *ciel* (sjel), *cymbale* (sɛbal).

NOTE 1.—When *c* before *a*, *o*, *u* has the sound of *s*, it is written *ç*: *plaçait* (plase), *commençons* (kɔ-mɑ̃sɔ̃), *aperçu* (apɛrsy).

NOTE 2.—In *second* and its derivatives, *c* is pronounced as *g* (səgɔ̃); *czar* is now usually written *tsar* or *tsar* and pronounced tsɑ:r.

NOTE 3.—Final *c* is usually pronounced, but it is silent in a few words, as *estomac* (estɔma), *tabac* (taba), *cric* (kri), *accroc* (akro), *broc* (bro); also in a few cases after *r*: *clerc* (kle:r), *porc* (pɔ:r), *marc* (ma:r) (the proper name *Marc*=mark), and when preceded by a nasal: *blanc* (blɑ̃), *franc* (frɑ̃), *banc* (bɑ̃), *jonc* (ʒɑ̃), *vaincs* (vɛ̃).

51. *d*=*d*: *dame* (dam), *odeur* (ɔdœ:r), *rendu* (rɑ̃dy).

NOTE.—Final *d* is pronounced in most proper names: *Alfred* (alfred), *Arnold* (arnɔld), *Joad* (ʒoad),



*Cid* (sid), *David* (david), and in the common noun *sud* (syd).

52. *f=f*: *facile* (fasil), *défaire* (defɛ:r), *difficile* (difisil), *soif* (swaf), *neuf* (nœf), *bœuf* (bœf), *œuf* (œf).

NOTE.—Final *f* is usually pronounced. It is silent in *clef* (kle), in the plurals *œufs* (ø), *bœufs* (bø), *nerfs* (nɛ:r), *cerfs* (sɛ:r), in *cerf-volant* (sɛ:rvalɑ̃), *chef-d'œuvre* (ʃɛdœ:vʁ), *Neuf-châtel* (nœʃatɛl), and in *neuf* (=nine) before a word beginning with a consonant: *neuf garçons* (nœ ɡarsɔ̃), *neuf mille* (nœ mil), cf. § 71-5.

53. *k=k*. This consonant occurs in French only in foreign words: *kilomètre* (kilomɛ:tr), *coke* (køk), *Necker* (nɛkɛ:r), *képi* (kepi).
54. *l=l*: *leur* (lœ:r), *rouler* (rule), *ville* (vil), *village* (vila:ʒ), *bel* (bɛl), *col* (køl).

NOTE 1.—The letter *l* is silent in *fil*s (fis), *sou*l (su).

For other cases where final *l* is silent, cf. § 66, note 1.

NOTE 2.—In the final syllable after a consonant before mute *e*, as in *table*, care should be taken to pronounce the *l* immediately after the consonant; cf. ta:bl and English *table*=teibəl; cf. § 69, note 4.

55. *m=m*: *mon* (mɔ̃), *maman* (mamɑ̃), *amitié* (amitiɛ), *homme* (ɔm), *femme* (fam), *grammaire* (ɡrame:r).

NOTE 1.—For *m* denoting a nasal vowel, cf. § 36.

NOTE 2.—*Mn* does not denote nasality: *calomnie* (kalɔmni), *indemnité* (ɛdɛmnite). In *automne* (otɑ̃n) *m* is silent, and so also in *damner* (done) and words

derived from that stem; cf. §§ 37, *b*, note, and 38, *b*, note.

56. *n*=*n*: *nul* (nyl), *noce* (nəs), *animal* (animal),  
*inimitié* (inimitje), *anneau* (ano), *année*  
 (ane), *ennemi* (ɛnmi), *bonne* (bɔn).

NOTE.—For *n* denoting nasality, cf. § 36.

57. *p*=*p*: *pâte* (pail), *peuple* (pœpl), *frapper*  
 (frape), *soupe* (sup).

NOTE 1.—The digraph *ph* is pronounced *f*: *Joseph* (ʒɔzɛf), *Théophile* (teɔfil), *Pharaon* (faraɔ).

NOTE 2.—Final *p* is usually silent: *trop* (trɔ), *coup* (ku); it is pronounced in a few isolated instances, as in *cap* (kap), *cep* (sɛp), *croup* (krup).

NOTE 3.—Before another consonant *p* is silent in *sept* (sɛt) and *septième* (sɛtjɛm), but not in other words beginning with *sept*-, as *septembre* (sɛptɑːbr); in *baptême* (batɛːm) and words derived from that stem; after a nasal, when both consonants belong to the same graphic syllable, whether another consonant follows or not, *camp* (kɑ̃), *champ* (ʃɑ̃), *temps* (tɑ̃), *prompt* (prɔ̃), *compter* (kɔ̃tɛ), *compte* (kɔ̃t), but *rompre* (rɔ̃ːpr), *tempérament* (tɑ̃pɛramɑ̃), *champagne* (ʃɑ̃paɲ), *composition* (kɔ̃pozisjɔ̃), *pompeux* (pɔ̃pø); and in a few other words, as *corps* (kɔːr), *sculpteur* (skyltœːr), etc.; but note *consomptif* (kɔ̃sɔ̃ptif), *consumption* (kɔ̃sɔ̃psjɔ̃), *assumption* (asɔ̃psjɔ̃), and *résumption* (rezɔ̃psjɔ̃).

58. *s*=*s* when initial, and before or after consonants.

=*z* when medial between vowels.

*sa* (sa), *sœur* (sœːr), *stabilité* (stabilite),  
*bastille* (bastiːj), *ouest* (wɛst), *absolu*

(apsɔly), *absurde* (apsyrd), *tocsin* (tɔksɛ̃), *base* (baːz), *rose* (roːz), *chose* (ʃoːz), *chaise* (ʃɛːz), *maison* (mɛzɔ̃), *saison* (sezɔ̃), *mesure* (mɛzyːr).

NOTE 1.—The digraphs *ss* and *sc* before *e*, *i*, *y* are pronounced *s*: *basse* (baɪs), *grosse* (ɡros), *fisse* (fis), *fussions* (fysjɔ̃), *cesser* (sɛsɛ), *scène* (sɛːn), *sceau* (so), *descendre* (dɛsɑ̃dr), *science* (sjɑ̃s), *plébiscite* (plebisit), *Scylla* (sila).

NOTE 2.—When preceded by a consonant *s* is pronounced *z* in most words with the prefix *trans-* before a vowel: *transaction* (trāzaksjɔ̃), *transatlantique* (trāzatlātik), *transition* (trāzisiɔ̃), and also in some other words, as *Alsace* (alzas), *alsacien* (alzasjɛ̃), *balsamique* (balzamik), *asbeste* (azbest), *Dresde* (drezd), *presbytère* (prezbiteːr), *Strasbourg* (strazbuːr).

NOTE 3.—Between vowels in compound words *s* is pronounced *s* where it would be pronounced sharp in the simple word: *monosyllabe* (mɔnɔsilab), *parasol* (parasɔl), *vraisemblable* (vresɑ̃blabl), *vraisemblance* (vresɑ̃blɑ̃s).

NOTE 4.—Final *s* is usually silent: *cas* (ka), *tes* (tɛ), *les* (le), *ces* (sɛ). It is pronounced *s* in *atlas* (atlas), *blocus* (blɔkys), *ès* (a contraction of *en les* = *ɛs*), *fil* (fis), *gratis* (ɡratiːs), *hélas* (elais), *mars* (mars), *mœurs* (mɔers), *omnibus* (ɔmnibyːs), *os* (sing.) (os), *ours* (urs), *vasistas* (vazistais). It is also usually sounded in foreign proper names, as *Gil Blas* (ʒil blaːs), *Ruy Blas* (rui blaːs), *Romulus* (rɔmylyːs), *Lesbos* (lɛsbɔːs), and in many French names, as *Ducis* (dysis), *Sieyès* (sjejɛs), *Reims* (rɛːs), *Saint-Gaudens* (sɛ̃ɡɔdɛ̃s), *Fréjus* (frezyːs). All such cases must be learned from the proper dictionaries.

NOTE 5.—Several words have a double pronunciation: *gens* (ʒɑ̃s and ʒɑ̃); *sens* is pronounced *sɑ̃s*, ex-

cept in the expressions *le bon sens* (lə bɔ̃ sɑ̃) and *le sens commun* (lə sɑ̃ kɑ̃mœ̃); *plus* is generally ply, but it is pronounced plys when it is emphatic and when it means 'plus' or 'some more'; *tous* is pronounced tu generally, but tus when it is emphatic and does not stand immediately before a noun.

NOTE 6.—Before a consonant *s* is silent in *est* (ɛ), *mesdames* (mɛdam), *mesdemoiselles* (mɛdmwazɛl), *lesquels* (lɛkɛl), *desquelles* (dɛkɛl).

NOTE 7.—The trigraph *sch* is very rare in French and is usually pronounced ʃ, as in *schématique* (ʃematik), *schisme* (ʃizm); *schismatique* (ʃizmatik), *schiste* (ʃist); but *scholaire*, *scholastique* are pronounced skɔlɛ:r, skɔlastik, and are also ordinarily written *scolaire*, *scolastique*.

59. *v*=v: *voir* (vwar), *voulant* (vulɑ̃), *verre* (vɛ:r),  
*veuve* (vœ:v), *ville* (vil).

NOTE.—The rare letter *w* is pronounced v: *wagon* (vagɔ̃), *Brunswick* (brɔ̃zvɪk), *Wagram* (vagram), but in a few English words *w*=w: *tramway* (tramwɛ), *waterproof* (waterpruf), *whist* (wɪst), and also in *wallon* (walɔ̃).

60. *x*=ks: *luxé* (lyks), *paradoxe* (paradɔks), *boîte* (bɔks), *lexique* (lɛksik), *fixer* (fikse),  
*exceller* (ɛksɛle), *excuser* (ɛkskyze).

NOTE 1.—Final *x* is regularly silent: *aux* (o), *travaux* (travo), *genoux* (zœnu), *jaloux* (ʒalu), *croix* (krwa). Exceptions are *six* (sis), *dix* (dis), when used alone or standing at the end of a phrase, but note *six chevaux* (si ʃəvo), *dix hommes* (diz œm), cf. § 71-5.

NOTE 2.—When the syllables *ex-* or *hex-* followed by a vowel are initial, the *x* is pronounced like gz:

*examen* (ɛgzamɛ̃), *exiger* (ɛgzizɛ), *exiler* (ɛgzilɛ),  
*exemple* (ɛgzɑ̃pl), *exister* (ɛgzistɛ), *hexagone* (ɛgzagɔ̃n).

NOTE 3.—Initial *x* is found only in foreign words or names, and is pronounced gz: *Xantippe* (gzɑ̃tip), *Xénophon* (gzɛnɔfɔ̃), *Xerxès* (gzɛrsɛis).

NOTE 4.—Medial *x* is pronounced s in *soixante* (swasɑ̃t), and a few proper names like *Bruxelles* (brysel), *Auxerre* (osɛ:r), *Xerxès* (gzɛrsɛis).

NOTE 5.—Medial *x* is pronounced z in *deuxième* (døzjɛm), *sixième* (sizjɛm), *sixain* (sizɛ̃), *dix-neuf* (diznœf), *dix-huit* (dizɥit), and their derivatives.

61. *z*=z: *zéro* (zɛro), *zone* (zo:n), *gazon* (gazɔ̃),  
*trapèze* (trapɛ:z), *gaze* (ga:z).

NOTE.—Final *z* is regularly silent: *avez* (ave), *nez* (ne), *rez* (re), *riz* (ri), *assez* (ase), *chez* (ʃe). It is pronounced s in a few proper names, as *Suez* (sɥɛiz), *Sanchez* (sɑ̃ʃɛiz), *Vélasquez* (velaskɛ:z), *Berlioz* (berliɔz), *Buloz* (bylɔz), and also in *gaz* (ga:z).

#### CONSONANTS DIFFERENT FROM ENGLISH CONSONANTS.

62. *ch*=ʃ (=sh in *shall*, *sham*): *chose* (ʃɔ:z),  
*chambre* (ʃɑ̃br), *chanter* (ʃɑ̃te), *choir* (ʃwa:r).

NOTE 1.—The digraph *ch* is pronounced k in most Greek derivatives, when final in proper names, and in the ending *-chus*: *chœur* (kœ:r), *écho* (eko), *chrétien* (kretjɛ̃), *Christ* (krist), *orchestre* (ɔrkɛstr), *Baruch* (baryk), *Bacchus* (bakɥ:s); but it is pronounced ʃ in words beginning with *archi-* (arʃi), except *archiépiscopal* (arkiepiskɔpal) and *archiépiscopat* (arkiepiskɔpa).

NOTE 2.—For *sch*, cf. § 58, note 7.

63. *g*=*g* before *a*, *o*, *u*, and before consonants.

=*ʒ* (= *z* in *azure*, *s* in *leisure*) before *e*, *i*, *y*.

*garçon* (garsō), *gant* (gā), *gonfleur* (gōfle),  
*singulier* (sēgylje), *aigu* (egy), *guttural*  
 (gytyral), *grand* (grā), *sanglier* (sāglie),  
*Enghien* (ōgē), *flegme* (flegm), *énigme*  
 (enigm), *giron* (zirō), *gilet* (zile), *bougie*  
 (buzi), *gémir* (zemi:r), *geler* (zāle),  
*geindre* (zē:dr), *gymnase* (zimna:z).

NOTE 1.—When *g* is hard before *e*, *i*, *y*, it is written *gu*: *guérir* (geri:r), *guirlande* (gīrlā:d), *guitare* (gita:r), *sanguinaire* (sāgine:r), *anguille* (āgi:j), *guize* (gi:z). In infinitives in *-guer*, where the *u* is originally in a similar manner orthographic, it remains all through the verb, also before *a* and *o*, but is not pronounced: *voguer* (vōge), *voguant* (vōgō), *voguons* (vōgō), *conjuguer* (kōʒyge), *conjuguant* (kōʒygō), *conjuguons* (kōʒygō).

NOTE 2.—In a certain number of words *gu* is pronounced *gɥ*: *aiguille* (egɥi:j), *aiguiser* (egɥize), *Guizot* (gɥizo), *Guise* (gɥi:z), *linguiste* (lēgɥist). Such words must be learned from the dictionary. The *u* is also pronounced, when a dieresis is written over the following vowel: *ambiguïté* (ābigɥite), *contiguïté* (kōtigɥite).

NOTE 3.—Final *g* is usually silent: *faubourg* (fobu:r), *Strasbourg* (strazbu:r), *Hambourg* (ābu:r), *Saint-Petersbourg* (sēpetersbu:r), *Cherbourg* (ʃerbu:r), *sang* (sā), *coing* (kwē), *long* (lō), but *longue* (lō:g). After a nasal *g* is silent also at the end of a syllable: *vingt* (vē), *vingtaine* (vēten), *vingtième* (vētjem), *sangsue* (sāsy). Final *g* is but rarely pronounced, as in *joug* (zu:g), *zigzag* (zigzag), *grog* (grōg), and a few foreign proper names.

NOTE 4.—Before *e gg* is pronounced *gʒ*, as in *suggérer* (sygʒere), *suggestion* (sygʒɛstjɔ̃).

64. The letter *h*, whether it stands at the beginning or in the middle of the word, is never pronounced in French. Still there is a distinction made between mute *h* (*h muette*) and aspirate *h* (*h aspirée*). For purposes of pronunciation both are identical, the only difference being that before *h aspirée* liaison or linking (cf. § 71) cannot take place, nor can the vowel of the preceding word (such as article or pronoun) be elided.

*homme* (ɔm), *l'homme* (lɔm), *les hommes* (lezɔm), *honneur* (ɔnœ:r), *hiver* (ivɛ:r), *hôtel* (otɛl), *herbe* (ɛrb), *habitude* (abityd), *hésiter* (ezite), *j'hésite* (ʒezit), *cohue* (kɔy), *véhémence* (veemã:s); but: *le héros* (lə ero), *la haine* (la ɛn), *la honte* (la ɔ̃t), *la hache* (la aʃ), *les hiboux* (lə ibu), *haïr* (ai:r), *je haïssais* (ʒə aise).

There is no rule by which words with *h aspirée* can be distinguished from those with *h muette*. They must be learned by practice and from the dictionary. The commonest are:

<i>hache</i> (aʃ)	<i>haricot</i> (ariko)	<i>hennir</i> (ani:r)
<i>haie</i> (ɛ)	<i>harpe</i> (arp)	<i>héros</i> (ero)
<i>haillons</i> (ajɔ̃)	<i>hasard</i> (aza:r)	<i>hibou</i> (ibu)
<i>haine</i> (ɛn)	<i>hâte</i> (a:t)	<i>hideux</i> (idø)
<i>haïr</i> (ai:r)	<i>haubert</i> (obɛ:r)	<i>hiérarchie</i> (jerarʃi)
<i>haler</i> (a:le)	<i>hausser</i> (ose)	<i>honte</i> (ɔ̃t)
<i>hameau</i> (amo)	<i>haut</i> (o)	<i>hors</i> (ɔ:r)
<i>hardi</i> (ardi)	<i>hauteur</i> (otœ:r)	<i>huit</i> (ɥit)
<i>hareng</i> (arɑ̃)	<i>heume</i> (o:m)	<i>huitième</i> (ɥitjem)

NOTE 1.—Liaison is made before *huit* in compound numerals; thus, *dix-huit* (dizɥit), *vingt-huit* (vɛ̃tɥit), but *le huit juin* (lə yit ʒɥɛ̃).

NOTE 2.—A few words beginning with a vowel are treated with regard to elision and liaison as though they began with *h aspirée*. The commonest of these are *onze* (ɔ̃z), *onzième* (ɔ̃zjɛ̃m), *oui* (wi), *ouate* (wat).

65. *j*=*ʒ* (= *z* in *azure*, *s* in *leisure*), in all positions:  
*jardin* (ʒardɛ̃), *joli* (ʒɔli), *jumelles*  
 (ʒymɛl), *jeune* (ʒœn), *jeu* (ʒø), *joujou*  
 (ʒuʒu).

66. *ill*, *il*=*j* (= *y* in *you*, *yes*). This is the sound known as *l mouillée* or palatal *l*. The name is no longer exact, for in the modern pronunciation the *l* quality has completely disappeared, and only the palatal fricative *j*, which was formerly joined to the *l*, has remained. The older pronunciation was very similar to *lj*, as in English *bullion*, *million*. This sound is written *ill* in the middle of the word, *il* at the end: *travailler*, *travail*. Students should accustom themselves to look upon *ill* and *il* as representing a single sound, and to think of the *i* as belonging to the *l*'s, and having nothing to do with the preceding vowel; thus *travailler* was formerly pronounced *travalje*, now *travaje*, *travail* was *travalj*, now *trava:j*.



*aill, ail* = *aj* or *aj*: *travailler* (travaje), *caille* (ka:ij), *bataillon* (batajɔ̃),  
*bataille* (bata:ij), *ail* (a:ij),  
*bail* (ba:ij), *travail* (trava:ij).

For the distinction between  
*a:ij* and *a:ij*, cf. § 14, *a*.

*eill, eil* = *ɛj*: *conseiller* (kɔ̃seje), *bouteille* (butɛ:ij),  
*meilleur* (mɛjœ:r), *conseil* (kɔ̃se:ij),  
*soleil* (sɔlɛ:ij), *sommeil* (sɔmɛ:ij),  
*vermeil* (vɛrmɛ:ij).

*ieill, ieil* = *jɛj*: *vieille* (vjɛ:ij), *vieillard* (vjɛja:r),  
*vieillir* (vjɛji:r), *viel* (vjɛ:ij).

*euill, euil* = *œj*: *feuille* (fœ:ij), *veuille* (vœ:ij),  
*deuil* (dœ:ij), *veuillez* (vœje).

*œill, œil* = *œj*: *œillade* (œjad), *œil* (œ:ij).

*ueill, ueil* = *œj*: *orgueilleux* (ɔr œjø), *accueillir*  
 (al.œji:r), *orgueil* (ɔrgœ:ij),  
*recueil* (rœkœ:ij), *cercueil* (sɛr-  
 kœ:ij).

*ouill, ouil* = *uj*: *grenouille* (grɛnu:ij), *barbouiller*  
 (barbuje), *chatouiller* (ʃatuje),  
*fenouil* (fɛnu:ij).

NOTE 1.—When the vowel of the syllable is *i*, *ll* or *l* must necessarily be written in the place of *ill* and *il*: *fil* (fi:ij), *grille* (gri:ij), *gentille* (ʒãti:ij), *billet* (bije), *habiller* (abije), and so also in *aiguille* (ɛgwi:ij) and *cuiller* (kwi:ij). When this sound is final after *i* (as in *chenil*), *j* drops altogether: *chenil* (ʃ(ə)ni), *baril* (bari), *fusil* (fyzi), *outil* (uti), *sourcil* (sursi), *gentil* (ʒãti). In *gentilhomme* (ʒãtijɔ̃m) *j* reappears again, but the plural is *gentilshommes* (ʒãtizɔ̃m).

NOTE 2.—Certain words with *ill* and *il* have no *l* *mouillée*, and *ill* and *il* are therefore pronounced *il*. These words must be learned by practice and from the dictionary. The commonest are: *il* (il), *fil* (fil), *mil* (mil), *exil* (ɛgzil), *avril* (avril), *ville* (vil), *mille* (mil), *Lille* (lil), *millier* (milje), *million* (miljɔ̃), *village* (vilaʒ).

NOTE 3.—The letters *ill* never denote a palatal at the beginning of a word: *illimité* (ilimite), *illustre* (ilystr).

67. *gn* = *n* (= *ni* in English *onion*, *union*). This sound is known as the *n mouillée* or palatal *n*. It is quite closely related in sound to *nj*, and it was the counterpart of *l mouillée* while that was pronounced *lj*. The sound is usually written *gn*: *champagne* (ʃãpã), *gagner* (gãɲe), *règne* (rɛɲ), *digne* (dip), *signal* (sipal), *ignorance* (iɲɔʁãs), *rognon* (ʁɔɲɔ̃), *enseigner* (ãsɛɲe), *saigner* (sɛɲe), *épargner* (epãɲe), *lorgnon* (lɔʁɲɔ̃). Occasionally the sound is written *-ign-*, as in *Montaigne* (mɔ̃taɲ), *oignon* (ɔɲɔ̃), but such cases are now rare; *i* before *gn* usually has its customary value, as in *nous joignons* (nu ʒwãɲɔ̃), *moignon* (mwãɲɔ̃).

NOTE.—In certain words, which must be learned from the dictionary, *gn* is pronounced *gn*. They are mostly rather rare words, such as *diagnostique* (djagnɔstik), *gnome* (ɡno:m). In still another small list of words, *gn* is pronounced like simple *n*: *Clugny* (klyni), *signet* (sinɛ), though *siɲɛ* is also in use.

68. *q* and *qu*=*k*. The *u* is usually not pronounced:  
*qui* (ki), *quart* (kar), *quand*  
 (kã), *coq* (køk), *cinq* (sɛ:k),  
*nuque* (nyk), *fabrique* (fabrik),  
*vainquis* (vɛki), *vainquons*  
 (vɛkɔ), *marquer* (marke).

NOTE.—In a number of words, which must be learned from the dictionary, *qu* is pronounced *kw* or *kɥ*. Some of these are *aquatique* (akwatik), *équateur* (ekwatœ:r), *quadrangle* (kwadrɑ̃:gl), *quadrupède* (kwadrypɛ:d), *quintette* (kwɛtɛt), *requiem* (rekɥiɛm), *ubiquité* (ybikɥitɛ); cf. § 43, *m*.

69. *r*=*r*. The French *r* is fundamentally different from the English *r*, and presents particular difficulty to English-speaking students. English *r* is formed by turning the point of the tongue up until it almost touches the gums, while its point is made to vibrate by passing a stream of voiced air over it. French *r* is either guttural, i.e. the uvula is made to vibrate against the back of the tongue, or the point of the tongue is made to vibrate against the front teeth. Both are equally correct. The former sound easily becomes a guttural spirant, and then it sounds much like the German *ch* in such words as *ach* and *doch*. The other sound is used by professional

singers, and frequently also on the stage. Students should practice one or the other of these two sounds until it is perfectly familiar to them. But above all must it be remembered that a French *r* must always be distinctly pronounced, in all positions, where it is sounded at all. The temptation for English-speaking students will be to slight it when followed by a consonant. This should be strenuously avoided.

*rare* (ra:r), *rire* (ri:r), *ronde* (rɔ:d),  
*rouler* (rule), *roi* (rwa), *porter* (pɔrte),  
*parlait* (parlɛ), *terrain* (tɛrɛ̃), *carré*  
 (kare), *arroser* (aroze).

NOTE 1.—Final *r* is regularly sounded: *fer* (fɛ:r), *fier* (fjɛ:r), *cœur* (kœ:r). It is silent in the ending *-er* in the following cases: 1. In most nouns and adjectives ending in *-er* of more than one syllable: *berger* (bɛrʒe), *clocher* (klɔʃe), *danger* (dɑ̃ʒe), *léger* (leʒe), *ménager* (menɑʒe); 2. Always in words of more than one syllable ending in *-ier* and *-yer*: *courrier* (kurje), *gibier* (ʒibje), *altier* (altje), *entier* (ɑ̃tje), *Berryer* (bɛrje), *Boyer* (bwaje), *Cuvier* (kyvjɛ); 3. In the infinitive of all verbs of the first conjugation: *aller* (ale), *donner* (dɔne), *aimer* (ɛme), *fier* (fje). The exceptions to these rules must be learned from the dictionary. Final *r* is silent also in *monsieur* (mɔsjø) and its plural *messieurs* (mɛsjø).

NOTE 2.—In words ending in *r*+consonant, the *r* is regularly pronounced: *envers* (ɑ̃vɛ:r), *univers* (ynivɛ:r), *désert* (dezɛ:r).

NOTE 3.—A *rr* is ordinarily pronounced short like

r, but the sound is long in the following cases: 1. Usually in words beginning with *irr-*: *irrégulier* (irɛgylje), *irraisonnable* (irɛzɔnabl); 2. In the future and conditional of *mourir*, *courir*, *quérir* and their compounds, *mourrai* (murɛ), *courrais* (kurɛ), *nous acquerrons* (nuzakɛrɪʒ).

NOTE 4.—In words ending in consonant+*re* it is important to pronounce the r in close connection with the consonant: *autre* (otr), *notre* (nɔtr), *arbre* (arbr), *maître* (mɛ:tr), not otər, etc.; cf. § 55, note 2.

70. *t=t*: *tu* (ty), *tante* (tā:t), *hâter* (ate), *hôte* (oit), *flatter* (flate), *botte* (bot).

NOTE 1.—Final *t* is usually silent: *chat* (ʃa), *haut* (o). It is pronounced in some few cases as *dot* (dɔt), *est* (=the point of the compass est), *ouest* (west), *infect* (ɛfɛkt), *luth* (lyt), *tact* (takt), *net* (nɛt), *Christ* (krist), but *Jésus-Christ* (ʒɛzykri), and *sept* (sɛt), *huit* (ɥit) when standing by themselves; cp. § 71-5.

NOTE 2.—The digraph *th* is pronounced like simple *t*; the English sound of *th* does not exist in French: *thé* (te), *sympathie* (sɛpati), *Ponthieu* (pɔ̃tjø).

NOTE 3.—When followed by a vowel in certain words *ti-* is pronounced like *si-*; usually an easily recognized English cognate exists, where *-ti-* sounds like ʃ, as *action*=French aksjɔ̃, English akʃən. In these words *-ti-* is never preceded by *s* or *x*. The following are the principal syllables where *-ti-* is pronounced sj or si:

1. *-tia-*: *abbatial* (abasjal), *impartial* (ɛparsjal),  
*insatiable* (ɛsasjabl), *martial* (marsjal).
2. *-tiel*: *confidentiel* (kɔ̃fidɔ̃sjɛl), *essential* (ɛsɔ̃sjɛl),  
*partiel* (parsjal).

CONSONANTS DIFFERENT FROM ENGLISH. 61

3. *-tieux, -tieuse*: *ambitieux* (õbisjø), *facétieux* (fasesjø), *minutieuse* (minysjø:z), *factieux* (faksjø).
4. *-tion*: *caution* (kosjõ), *condition* (kõdisjõ), *nation* (nasjõ), *national* (nasjõnal), *portion* (põrsjõ), *protection* (prõteksjõ); but *suggestion* (sygʒestjõ), *question* (kæstjõ), *mixture* (mikstjõ).
5. *-tium*: *Actium* (aksjõm), *Latium* (lasjõm).
6. *-tien* in proper names only: *Béotien* (beosjẽ), *Capétien* (kapesjẽ), *le Titien* (lə tisjẽ); but *Chrétien* (kretjẽ), *soutien* (sutjẽ), *maintien* (mẽtjẽ).
7. *-atie, -itie, -otie, -utie*: *aristocratie* (aristøkrazi), *démocratie* (demøkrazi), *théocratie* (teøkrazi), *facétie* (fasesi), *calvitie* (kalvisi), *La Béotie* (lə beosi), *argutie* (argysi), *minutie* (minysi).
8. *-tien-* in *patient* and its derivatives: *patient* (pasjõ), *patience* (pasjõ:s), *impatience* (ẽpasjõ:s).

Other cases are best learned from the dictionary.

N.B. In verbs whose stem ends in *t*, that letter retains its original pronunciation throughout the conjugation of the verb: *porter* (põrte), *portions* (põrtjõ), *portiez* (põrtje), *gâter* (gate), *gâtions* (gatjõ), etc.

ILLUSTRATIVE SENTENCES.

The illustrative sentences of the previous paragraphs may be repeated here with special reference to the consonants,

Nos amis sont à la campagne à présent.

no(z) ami sɔ̃(t) a la kɑ̃paɲ a prezɑ̃

Strasbourg est la capitale de l'Alsace.

strazbu:r ɛ la kapital də lalzas

Vous trouverez la guitare dans le coin de ma

vu truvre la gitair dɑ̃ lə kwɛ də ma

chambre.

ʃɑ̃br

L'orchestre a déjà donné deux beaux concerts.

lɔrkɛstr a deʒa dɔne dø bo kɔ̃sɛ:r

Les jeunes filles faisaient des guirlandes.

lə ʒœn fi:j fɛzɛ də gɥrlɑ̃d

Votre suggestion n'est pas mauvaise; j'y penserai.

votr syʒzɛstjɔ̃ nɛ pa mɔvɛ:z ʒi pɑ̃s(ə)re

Il y a des gens qui pensent que l'argent vaut plus

il j a də ʒɑ ki pɑ̃s kə larʒɑ̃ vo plys

que l'honneur.

kə lɔ̃nœ:r

Les feuilles tombent en automne.

lə fœ:j tɔ̃b ɑ̃(n) otɔ̃n

Voilà des chaises, messieurs, veuillez vous asseoir.

vvala də ʃɛ:z mɛsjø vœje vu(z) aswa:r.

Ils sont allés cueillir des fleurs dans le jardin.

il sɔ̃(t) ale kœji:r də flœ:r dɑ̃ lə ʒardɛ̃

La bataille d'Austerlitz fut gagnée par Napoléon.

la bata:j dostɛrlits fy ɡɑ̃ne par napoleɔ̃

Il s'est débarbouillé la figure à la hâte.

il sɛ debarbuje la figy:r a la ɑ:t

Nous sommes allés prendre nos billets ce matin.

nu sɔm(z) ale prɑ:dr no bijɛ sɛ matɛ̃

Il leva le fusil et tira sur l'ours.

il læva læ fyzi e tira syr lurs

Ce que vous dites là n'a pas le bon sens.

sə kə vu dit la na pa læ bō sã

Je vous le dirai à condition que vous répondrez à

ʒə vu læ dire a kōdisjō kə vu repōdre a

ma question.

ma kəstjō

L'essentiel c'est que vous travaillerez sous ma

lēsōsjel sɛ kə vu travajre su ma

direction.

dirɛksjō

Je vais vous épargner cette démarche.

ʒə vɛ vu epaʁne sɛt demaʁʃ

Commençons, tout le monde est arrivé.

kəmōsō tu læ mō:d ɛ(t) arive

Le deuxième tome de ce roman ne vaut pas le

læ dɔʒjɛm to:m də sə rōmā nə vo pa læ

premier.

prēmje

Vous avez là un bel exemplaire de l'histoire de

vu ave la œ bel ɛgzāplɛr də listwa:r də

Guizot.

gɥizɔ

N'oubliez pas votre parasol, il fait très chaud au

nublie pa votr parasol il fɛ trɛ ʃo o

soleil.

sɔlɛ:j



## LIAISON, OR LINKING OF FINAL CONSONANTS.

71. In French, as in all other languages, the individual words of which a sentence is made up are grouped into small clusters of words or syllables, which are known as stress-groups. The size of each stress-group is determined by the thought, and by the convenience of articulation. Each stress-group is pronounced as though it were a longer word, and consonants which in the individual words are final and therefore silent may now come to be medial between vowels and be sounded. This practice is known as *liaison*, or *linking*. When words are thus linked together they must be pronounced without pause, and the consonant which is thus carried ought to be pronounced as though it were the initial consonant of the following syllable.

Careful *liaison* is a characteristic of good French pronunciation: but it is by far more frequent in formal and rhetorical diction than in every-day speech, and it is far safer to omit a *liaison* than to introduce an unnatural and strained one. Ease of utterance together with close connection of thought are the principles which regulate the practice. The following are the main rules:

1. Linking can never take place before *h aspirée*.
2. The consonants *c, f, l, p, q, r, t, z* are carried without change of sound.

*arc-en-ciel* (ar-kō-sjɛl), *tabac à priser* (ta-ba-ka-pri-ze), *une soif ardente* (yn-swa-far-dā:t), *un bœuf énorme* (œ-bœ-fe-nɔrm), *il a beaucoup étudié* (i-la-

bo-ku-pe-ty-dje), *trop-avant* (tro-pa-vă), *cinq enfants* (sē-kă-fă), *on serait heureux* (sə-rē-tœ-rø), *un portrait à l'huile* (œ-pər-tre-ta-lɥil), *restez encore un peu* (rɛs-te-ză-kə-rœ-pø), *chez eux* (ʒe-zø).

NOTE 1.—A final silent *r* is not commonly carried in ordinary speech, *il faut manger et boire* (il-fo-mă-ʒe-e-bwa:r), while it is usually heard in more formal and oratorical pronunciation: *blâmer à tort* (blə-me-ra-tœ:r), *elle voulut en demander aussi* (el-vu-ly-tă-də-mă-dē-ro-si).

NOTE 2.—In *neuf* (meaning 'nine') *f* is usually carried with the sound of *v*, *elle a dix-neuf ans* (e-la-diz-nœ-vă), but this pronunciation is disappearing in favor of *f*: *neuf enfants* (nœ-fă-fă), *neuf à table* (nœ-fa-ta:bl).

NOTE 3.—The *t* of the conjunction *et* (e) is always silent.

3. Of other consonants *d* and *g* are carried as *t* and *k* respectively, and *s* and *x* both as *z*: *un grand homme* (œ-gră-təm), *quand il parle* (kă-til-parl), *entend-il* (ă-tă-til), *il répond à tout* (il-re-pō-ta-tu), *dans un rang élevé* (dă-ză-ră-kel-ve), *qu'un sang impur abreuve nos sillons* (kœ-să-kē-py:r a-brœ:v-no-si-jō), *les enfants* (lɛ-ză-fă), *les honneurs* (lɛ-zə-nœ:r), *vous êtes entrés* (vu-zet-ză-tre), *nos affaires* (no-za-fɛ:r), *les bonnes œuvres* (lɛ-bɔn-zœ:vr), *un mauvais acteur* (œ-mə-ve-zak-tœ:r), *deux et deux font quatre* (dø-ze-dø-fă-katr), *aux armes* (o-zarm), *aux hommes* (o-zəm), *trois bateaux à vapeur* (trwə-ba-to-za-va-pœ:r), *châteaux en Espagne* (ʃa-to-ză-nɛs-pa:p).

NOTE 1.—In ordinary pronunciation *g* does not need to be carried: *un rang élevé* (ă-ră-el-ve), *un long hiver* (ă-lō-i-ve:r).

NOTE 2.—Consonants after *r* are not usually carried, except in the case of flexional *s*, or in verbs when the following word is a pronoun. Thus *bord à bord* (bɔː-ra-bɔːr), *sourd à nos conseils* (suː-ra-nɔ-kɔ̃-sɛːj), *à tort et à travers* (a-tɔː-re-a-tra-vɛːr), *corps à corps* (kɔː-ra-kɔːr), *vers une heure* (vɛ-ry-nœːr), *du nord au sud* (dy-nɔː-ro-syd); but *mes chers amis* (mɛ-ʃɛːr-za-mi), *mord-il* (mɔːr-til), *perd-elle* (pɛːr-tel). Exceptions are the compound nouns *nord-ouest* (nɔːr-dwɛst), *nord-est* (nɔːr-dɛst) and the adverb *fort*, as *fort à craindre* (fɔːr-ta-krɛːdr).

4. Final *n*, when it denotes a nasal vowel, is treated in two ways: 1. The nasal quality of the vowel is omitted, and the *n* is treated as a pure consonant. In that case it is important to retain the quality of the vowel which is denasalized. 2. The nasality of the vowel is retained, and an *n* is carried over in addition. The former is perhaps the more common in ordinary pronunciation. *En Angleterre* (ã-nã-glɛ-tɛːr or a-nã-glɛ-tɛːr), *un enfant* (œ-nã-fã or œ-nã-fã), *mon ami* (mɔ̃-na-mi or mɔ-na-mi), *aucun accident* (o-kœ-nak-si-dã or o-kœ-nak-si-dã), *un certain auteur* (œ-ser-tɛ̃-no-tœːr or œ-ser-tɛ-no-tœːr), *il y en a* (il-jã-na or il-ja-na), *c'est bien à moi* (sɛ-bjɛ̃-na-mwa or sɛ-bjɛ-na-mwa).

NOTE.—In the case of a final *m* denoting a nasal vowel there is no liaison: *pronom indéfini* (prɔ̃-nɔ̃-ɛ̃-de-fi-ni).

5. The following rules will be found useful in determining the conditions under which liaison should be made. It is usually heard between:

a. Pronoun and verb: *nous aimons* (nu-zɛ-mɔ̃),

*je vous aime* (ʒə-vu-zəm), *vous en avez* (vu-zã-na-ve),  
*allons-y* (a-lõ-zi), *disait-on* (di-zɛ-tõ), *disent-ils* (diz-til).

b. Articles or adjectives and the nouns which they qualify: *les enfants* (lɛ-zã-fã), *leurs amis* (lœr-za-mi), *ces hommes* (sɛ-zəm), *des jours heureux* (dɛ-zu:r-zœ-rø), *charmant enfant* (ʃar-mã-tã-fã), *les grandes eaux* (lɛ-grüd-zo).

c. Auxiliaries and their verbs: *nous avons eu* (nu-za-võ-zy), *je devrais aller* (ʒə-də-vrɛ-za-le), *il faut écrire* (il-fo-te-kri:r), *nous sommes arrivés* (nu-səm-za-ri-ve), *veuillez entrer* (vœ-je-zã-tre).

d. Verbs and their predicate or object complements: *il est à table* (i-lɛ-ta-ta:bl), *cela m'est égal* (sə-la-mɛ-te-gal), *ils ont fait un plan* (il-zõ-fɛ-tõ-plã), *j'attends une réponse* (ʒa-tõ-zyn-re-põ:s), *il écrit une lettre* (i-lɛ-kri-ty-n-letr).

e. In general among all words of close syntactical relation and in phrases representing practically a single idea: *prêt à partir* (prɛ-ta-par-ti:r), *ceux et celles* (sø-ze-sɛl), *tendrement aimé* (tã-drə-mã-tɛ-me), *fort instruit* (fɔr-tɛ-stru:i), *les ennemis en fuite* (lɛ-zɛn-mi-zã-fuit), *plus au moins* (ply-zu-mwɛ), *pas à pas* (pa-za-pa), *tôt ou tard* (to-tu-ta:r), *mot à mot* (mo-ta-mo), *de pied en cap* (də-pjɛ-tã-kap), *de temps en temps* (də-tõ-zã-tõ), *de plus en plus* (də-ply-zã-ply).

f. Not all silent final consonants can be sounded in liaison. It will be well in general to consult the better dictionaries, which usually give the proper directions: *avis important* (a-vi-ɛ-pər-tã), *coup imprévu* (ku-ɛ-pre-vy), *un portier intelligent* (ã-pər-tjɛ-ɛ-tɛ-li-ʒã).

5. The habit of grouping words into stress-groups

has also the opposite effect of causing letters usually sounded to become silent. This happens in general when a word ending in a sounded stop or spirant comes to stand before a word beginning with another consonant: *bœuf* (bœf), but *bœuf gras* (bø-gra), *cerf* (serf), but *cerf volant* (ser-və-lă), *coq* (køk), but *coq d'Inde* (kə-dē:d), and in the numerals *cinq* (sɛ:k), *six* (sis), *sept* (set), *huit* (ɥit), *neuf* (nœf), *dix* (dis), but *cinq chapeaux* (sɛ-ʃa-po), *six garçons* (si-gar-sɔ̃), etc.

NOTE.—In *vingt* (vɛ̃) a t is sounded when it is followed by another numeral: *vingt-cinq* (vɛ̃t-sɛ:k), *vingt-six* (vɛ̃t-sis), *vingt-neuf* (vɛ̃t-nœf), but not when *vingt* is itself preceded by another numeral which multiplies it: *quatre-vingt-cinq* (ka-trə-vɛ̃-sɛ:k), *quatre-vingt-sept* (ka-trə-vɛ̃-set), but *deux cent vingt-quatre* (dø-sɑ̃-vɛ̃t-katr).

## ILLUSTRATIVE SENTENCES.

Maintenant, que vous êtes venu, nous allons com-  
mēt-na | kə-vu-zet-və-ny | nu-za-lɔ̃-kə-  
mencer.

mō-se

Son enfant est allé en Angleterre.

sə-nɑ̃-fɑ̃ | ɛ-ta-le | ɑ̃-nɑ̃-glə-tɛ:r

Il parle bien le Français, mais il l'a beaucoup  
il-parl-bjɛ̃-lə-frɑ̃-sɛ̃ | mɛ̃ | il-a-bo-ku-pe-  
étudié.

ty-dje

Ses affaires sont assez brouillées.

sɛ-za-fɛ:r | sɔ̃-ta-se | bru-je

*LIAISON, OR LINKING OF FINAL CONSONANTS.* 69

Je suis bien aise que vous ayez enfin reçu votre argent.

ʒə-sui-bjɛ-neːz | kə-vu-zɛ-je | ɑ̃-fɛ-rə-sy | vɔ-trar-ʒɑ̃

Nous construisons tous nos châteaux en Espagne.

nu-kɔ-strui-zɔ-tus | no-ʃɑ-to-zɑ-nes-paʃ

Le temps fait beau et les oiseaux chantent dans

lə-tɔ̃-fɛ-bo | e-lɛ-zwa-zo-ʃɑːt | dɑ̃-

les arbres.

lɛ-zarbr

Il voulait y aller, mais il n'avait pas assez d'argent.

il-vu-lɛ-ti-a-lɛ | mɛ | il-na-vɛ-pɑ-za-sɛ-dar-ʒɑ̃

Je me suis éveillé vers une heure du matin.

ʒə-mə-sui-zɛ-vɛ-je | vɛ-ry-nœːr | dy-ma-tɛ̃

Restez encore un peu, vos affaires ne pressent pas.

rɛs-tɛ-zɑ̃-kɔː-rœ-pø | vɔ-za-fɛːr | nɑ-pres-pɑ

Voilà la chambre; veuillez entrer et vous asseoir.

vwa-la-la-ʃɑːbr | vœ-je-zɑ-tre | e-vu-za-swaːr

Un accident, qui nous est arrivé, nous a mis en retard.

œ-nak-si-dø | ki-nu-zɛ-ta-ri-ve | nu-za-mi-zɑ-rɔ-taːr

Quand il est arrivé son ami était déjà parti.

kɑ̃-ti-lɛ-ta-ri-ve | sɔ̃-na-mi-e-tɛ-de-ʒa-par-ti

Ils écrivent une autre lettre, mais la réponse

il-zɛ-kriːv-ty-notr-lɛtr | mɛ-la-rɛ-pɔːs

doit être arrivée.

dwa-tɛ-tra-ri-ve

Nos amis sont partis pour Anvers par le train de

no-za-mi | sɔ̃-par-ti-pu-rɑ-vers | par-lɑ-trɛ̃-dɛ-

trois heures vingt-cinq.

trwɔ-œːr-vɛ̃t-sɛːk

## LA DERNIÈRE CLASSE.

## RÉCIT D'UN PETIT ALSACIEN.

CE matin-là j'étais très en retard pour aller à l'école, et j'avais grand'peur d'être grondé, d'autant que M. Hamel nous avait dit qu'il nous interrogerait sur les participes, et je n'en savais pas le premier mot. Un moment l'idée me vint de manquer la classe et de prendre ma course à travers champs.

Le temps était si chaud, si clair !

On entendait les merles siffler à la lisière du bois, et dans le pré Rippert, derrière la scierie, les Prussiens qui faisaient l'exercice. Tout cela me tentait bien plus que la règle des participes ; mais j'eus la force de résister, et je courus bien vite vers l'école.

En passant devant la mairie, je vis qu'il y avait du monde arrêté près du petit grillage aux affiches. Depuis deux ans, c'est de là que nous sont venues toutes les mauvaises nouvelles, les batailles perdues, les réquisitions, les ordres de la commandature ; et je pensai sans m'arrêter :

“ Qu'est-ce qu'il y a encore ? ”

Alors, comme je traversais la place en courant, le forgeron Wachter, qui était là avec son apprenti en train de lire l'affiche, me cria :

— “ Ne te dépêche pas tant, petit ; tu y arriveras toujours assez tôt, à ton école ! ”

Je crus qu'il se moquait de moi, j'entrai tout essoufflé, dans la petite cour de M. Hamel.

## La dernjeir klais.

resi dō pētīt alzasjē.

Sə matē la zets trez\_ā rēta:ir pur\_ale a lekəl, e zavs grāpœ:ir dē:tr grōde, dotā kə mēsjo amel nuz\_ave di kil nuz\_ēterōzre syr lə partisip, e zə nā savs pə lə prēmje mo. ē mēmā lide mē vē də mōke la klais e də prāidr mē kurs a travēir jā.

lə tā etē si jo, si klēir!

ōn\_ātōde lə merl siflē a la lizjēir dy bwa e dā lə pre ripe:ir, derjēir la si:ri, lə prysjē ki fəze legzersis. tu\_sla mē tōte bjē ply kē la regl dē partisip; mē zy la fōrs də reziste, e zə kury bjē vit vēr lekəl.

ā posā dāvā la meri, zə vi kiljave dy mōid arste prē dy\_pti grija:z oz\_afiš. dēpqi dōz\_ā, sē də la kə nu sō v(ə)ny tut lə mōvə:z nuvel, lə batō:j perdy, lə rekizisjō, lez\_ōdr də la kōmōdaty:ir; e zə pōse sō marste:

“keskilja ōkōir?”

alōir, kōm zə traverse la plas ā kurā, lə fōzōrō vaktēir, ki etē la avek sōn\_aprōti ā trē də liir lafiš, mē kria:

“nə tē depēiſ pə tā, pēti; ty i arivra tuzuir ase to, a tōn\_ekəl!”

zə kry kil sē mōke də mwa, e zōtrē tut\_ssufle dā la\_ptit kuir də mēsjo amel.



D'ordinaire, au commencement de la classe, il se faisait un grand tapage qu'on entendait jusque dans la rue, les pupitres ouverts, fermés, les leçons qu'on répétait très haut tous ensemble en se bouchant les oreilles pour mieux apprendre, et la grosse règle du maître qui tapait sur les tables :

“ Un peu de silence ! ”

Je comptais sur tout ce train pour gagner mon banc sans être vu ; mais justement ce jour-là tout était tranquille, comme un matin de dimanche. Par la fenêtre ouverte, je voyais mes camarades déjà rangés à leur place, et M. Hamel, qui passait et repassait avec la terrible règle en fer sous le bras. Il fallut ouvrir la porte et entrer au milieu de ce grand calme. Vous pensez, si j'étais rouge et si j'avais peur !

Eh bien, non. M. Hamel me regarda sans colère et me dit très doucement :

“ Va vite à ta place, mon petit Frantz ; nous allons commencer sans toi. ”

J'enjambai le banc et je m'assis tout de suite à mon pupitre. Alors seulement, un peu remis de ma frayeur, je remarquai que notre maître avait sa belle redingote verte, son jabot plissé fin et la calotte de soie noire brodée qu'il ne mettait que les jours d'inspection ou de distribution de prix. Du reste, toute la classe avait quelque chose d'extraordinaire et de solennel. Mais ce qui me surprit le plus, ce fut de voir au fond de la salle, sur les bancs qui restaient vides d'habitude, les gens du village assis et silencieux comme nous, le vieux Hauser avec son tricorne, l'ancien maire, l'ancien facteur, et puis d'autres

dørdineir, o kómāsmā d(ə) la kløis, il sə fəzet\_æ  
grə tapaz kōn\_ātōde zysk dā la ry, le pypitz\_uveir,  
ferme, le ləsō kō repets trə o āsūibl ā sə bufā lez\_  
orəij pur mjø aprōidr, e la gros reigl dy meitr ki  
tape syr le ta:bl:

“æ pø\_d silā:s!”

zə kōts syr tu sə trē pur gape mō bā sōz\_sitr vy;  
mē zystēmā sə guir la tut\_ets trōkil, kōm æ matē  
dē dimāiſ. par la fəneitr\_uvert, zə vwajs mē kamarad  
deza rōzez\_a lœir plas, e mēsjo amel, ki pase e  
rəpose avek la təribl reigl\_ā fēir su lə brə. il  
falyt\_uvriir la pørt e ātre o miljø dē sə grā kalm.  
vu pōse, si zetə ru:z e si zəvə pœir!

e bjē, nō. mēsjo amel mē rēgārda sū kōlœir e mē  
di trə dūsmōi:

“va vit a ta plas, mō p(ə)ti frōis; nuz\_aljō kōmāse  
sū twa.”

zōzōbe lə bā e zə masi tut\_sqit a mō pypitr. Alœir  
sœlmā, æ pø rēmi dē ma frējœir, zə rēmarke kē  
notr meitr ave sa bel rēdēgot vert, sō zabo plise fē  
e la kalot dē swa nwair brōde kil nē mete kē le guir  
dēspeksjō u dē distribysjō dē pri. dy rest, tut la  
kløis ave kēkē jo:z dekstraordineir e dē solanel. mē  
sə ki mē syrpri lə ply, sə fy dē vwar o fō d(ə) la sal,  
syr le bā ki rēstē vid dabitjd, le zō dy vilaz asi(z)\_e  
silōsjø kōm nu, le vjø ozeir avek sō trikoru, lōsjē

personnes encore. Tout ce monde-là paraissait triste; et Hauser avait apporté un vieil abécédaire mangé aux bords qu'il tenait grand ouvert sur ses genoux, avec ses grosses lunettes posées en travers des pages.

Pendant que je m'étonnais de tout cela, M. Hamel était monté dans sa chaire, et, de la même voix douce et grave dont il m'avait reçu, il nous dit:

"Mes enfants, c'est la dernière fois que je vous fais la classe. L'ordre est venu de Berlin de ne plus enseigner que l'allemand dans les écoles de l'Alsace et de la Lorraine... Le nouveau maître arrive demain. Aujourd'hui c'est votre dernière leçon de français. Je vous prie d'être bien attentifs."

Ces quelques paroles me bouleversèrent. Ah! les misérables, voilà ce qu'ils avaient affiché à la mairie:

Ma dernière leçon de français!

Et moi qui savais à peine écrire! Je n'apprendrais donc jamais! Il faudrait donc en rester là! Comme je m'en voulais maintenant du temps perdu, des classes manquées à courir les nids ou à faire des glissades sur la Saar! Mes livres que tout à l'heure encore je trouvais si ennuyeux, si lourds à porter, ma grammaire, mon histoire sainte, me semblaient à présent de vieux amis qui me feraient beaucoup de peine à quitter. C'est comme M. Hamel. L'idée qu'il allait partir, que je ne le verrais plus, me faisait oublier les punitions, les coups de règle.

Pauvre homme!

C'est en l'honneur de cette dernière classe qu'il avait mis ses beaux habits du dimanche, et mainte-

meir, lōsjē faktōer, e pui dotr persōnz\_ākoir. tu sē mōid la parese trist; e ozeir avet\_aporte ā vjeij abesedeir mōže o bōir kil tēne grūt\_uvēir syr sē\_3(ə)nu, avēk sē gros lynet pozez\_ā travēir de pā:3.

pādā kē zē metōne dē tu\_s(ə)la, mēsjo amel etā mōte dā sa šēir, e, dē la meim vwa dus e graiv dōt\_il mave rasy, il nu di:

“mez\_āfō, sē la dernjeir fwa kē zē vu fē la klōis. lōdr\_ē\_vny dē berlē dē nē plyz\_āsejne kē lalmā dā lez\_ekol dē lalzas e dē la lōren... lē nuvo meitr ariiv dēmē. ozurdui sē vōtr dernjeir lēsō dē frāse. zē vu pri dēitr bjēn\_atōtif.”

sē kēkē parol mē bulverseir. o! lē mizerabl, vwala\_s(ə) kilz\_avet\_afiše a la mēri:

mā dernjeir lēsō dē frāse!

e mwa ki savez\_a pēin ekriir! zē naprōdre dō zame! il fodre dōk\_ā reste la! kōm zē mā vule mētnā dy tā perdy, dē klōis mōkez\_a kuriir lē nī u a fēir dē glisad syr la sair. mē liivr kē tut\_a lōēir\_ōkoir zē truve si ānqijō, si luir(z)\_a pōrte, mā grameir, mōn\_istwa:ir sēit, mē sōblet\_a prezā dē vjōz\_ami ki\_m(ə) fōre boku\_d(ə) pēin a kite. sē kōm mēsjo amel. lide kil\_ale partir, kē\_3(ə) nē lē versē ply mē fēzet\_ublie lē pynisjō, lē ku dē rēigl.

poivr\_ōm!

set\_ā lōncēir dē set dernjeir klōis kil\_ave mi sē boz\_abi dy dimō:š, e mētnā zē kōprōne purkwa sē

nant je comprenais pourquoi ces vieux du village étaient venus s'asseoir au bout de la salle. Cela semblait dire qu'ils regrettaient de ne pas y être venus plus souvent, à cette école. C'était aussi comme une façon de remercier notre maître de ses quarante ans de bons services, et de rendre leurs devoirs à la patrie qui s'en allait.

J'en étais là de mes réflexions, quand j'entendis appeler mon nom. C'était mon tour de réciter. Que n'aurais-je pas donné pour pouvoir dire tout au long cette fameuse règle des participes, bien haut, bien clair, sans une faute! mais je m'embrouillai aux premiers mots, et je restai debout à me balancer dans mon banc, le cœur gros, sans oser lever la tête. J'entendais M. Hamel qui me parlait :

“Je ne te gronderai pas, mon petit Frantz, du dois être assez puni. Voilà ce que c'est. Tous les jours on se dit: Bah! j'ai bien le temps. J'apprendrai demain. Et puis tu vois ce qui arrive... Ah! ç'a été le grand malheur de notre Alsace de toujours remettre son instruction à demain. Maintenant ces gens-là sont en droit de nous dire: Comment! Vous prétendiez être Français, et vous ne savez ni parler ni écrire votre langue!... Dans tout ça, mon pauvre Frantz, ce n'est pas encore toi le plus coupable. Nous avons tous notre bonne part de reproches à nous faire.

“Vos parents n'ont pas assez tenu à vous voir instruits. Ils aimaient mieux vous envoyer travailler à la terre ou aux filatures pour avoir quelques sous de plus. Moi-même, n'ai-je rien à me reprocher?

vjə dy vila:ʒ etə\_v(ə)ny saswa:r o bu\_d(ə) la sal.  
 səla sablə di:r kil rəgrɛtə də\_n(ə) paz\_i ɛ:tr vənʉ  
 ply suvā, a sɛt\_ekəl. sɛtɛt\_osi kəm yn fasō də  
 rəmersje nɔtr mɛ:tr də sɛ karɑ:t\_ā də bō servis, e  
 də rɑ:dr læ:r dəvwɑ:r a la patri ki sɑn\_ale.

ʒɑn\_ɛtə la də mɛ rɛflɛksjō, kɑ ʒɑtɑdi aple mō  
 nō. sɛtə mō tu:r də resitɛ. kə nɔrɛ:ʒ pɑ dɔnɛ pur  
 puvwɑ:r di:r tut\_o lō sɛt famø:z rɛ:ʒl dɛ partisip,  
 bjɛ o, bjɛ klɛ:r, sɑz\_yn fo:t! mɛ ʒə mɑbruʒɛ o  
 prəmje mo, e ʒə rɛstɛ\_d(ə)bu a\_m(ə) balāse dā  
 mō bō, lə kœ:r gro, sɑz\_ozɛ ləvɛ la tɛ:t. ʒɑtɑdɛ  
 mɛsjø amɛl, ki\_m(ə) parlɛ:

“ʒə\_n(ə) tə grɑdrɛ pɑ, mō\_p(ə)ti frɑ:s, ty  
 dwa:z\_ɛ:tr\_ase pyni. vwala sɛ kə sɛ. tu lə ʒu:r  
 ō\_s(ə) di: bɑ:ʒ ʒə bjɛ lə tɑ. ʒɑprɑdrɛ dɛmɛ. e  
 pui ty vwa sɛ ki ari:v... a:ʒ! sa ɛtɛ lə grɑ malœ:r  
 də nɔtr\_alzas də tuzu:r rɛmɛtr sɑn\_ɛstryksjō a\_d(ə)-  
 mɛ. mɛtɔn sɛ ʒə la sɑt\_ā drwa də nu di:r: kɔmā!  
 vu prɛtɑdʒɛz\_ɛ:tr frɑsɛ, e vu nɛ savɛ ni parlɛ ni  
 ɛkri:r vɔtr lɑ:ʒ!... dā tu sa, mō po:vr frɑ:s, sɛ nɛ  
 paz\_ɑkɑ:r twa lə ply kupabl. nuz\_avō tus nɔtr bɔn  
 pa:r də rɛprɔʒ a nu fɛ:r.

“vo parā nō paz\_ase tɔny a vu vwa:r ɛstriqi.  
 ilz\_sɛmɛ mjø vuz\_ɑvwɑʒɛ travɑʒɛ a la tɛ:r u o filaty:r  
 pur\_avwar kɛlkə su dɛply. mwamɛ:m, nɛʒ rjɛ a

Est-ce que je ne vous ai pas souvent fait arroser mon jardin au lieu de travailler? Et quand je voulais aller pêcher des truites, est-ce que je me gênaï pour vous donner congé?...”

Alors, d'une chose à l'autre, M. Hamel se mit à nous parler de la langue française, disant que c'était la plus belle langue du monde, la plus claire, la plus solide, qu'il fallait la garder entre nous et ne jamais l'oublier, parce que quand un peuple tombe esclave, tant qu'il tient bien sa langue, c'est comme s'il tenait la clef de sa prison. Puis il prit une grammaire et nous lut notre leçon. J'étais étonné de voir comme je comprenais. Tout ce qu'il disait me semblait facile, facile. Je crois aussi que je n'avais jamais si bien écouté, et que lui non plus n'avait jamais mis autant de patience à ses explications. On aurait dit qu'avant de s'en aller le pauvre homme voulait nous donner tout son savoir, nous le faire entrer dans la tête d'un seul coup.

La leçon finie, on passa à l'écriture. Pour ce jour-là, M. Hamel nous avait préparé des exemples tout neufs, sur lesquels était écrit en belle ronde: *France, Alsace, France, Alsace*. Cela faisait comme des petits drapeaux qui flottaient tout autour de la classe pendus à la tringle de nos pupitres. Il fallait voir comme chacun s'appliquait, et quel silence! On n'entendait que le grincement des plumes sur le papier. Un moment des hannetons entrèrent; mais personne n'y fit attention, pas même les tous petits, qui s'appliquaient à tracer leurs bâtons avec un cœur, une conscience, comme si cela encore était du fran-

mə rəprəʃe? eskə ʒə\_n(ə) vuz\_e pə suvā fə aroze  
mō ʒardē o ljə də travaje? e kă ʒə vulez\_ale pəʃe  
də trɔ̃qit, es kə ʒə\_m(ə) ʒenə pur vu done kōʒe?...”

alɔ:r dyn ʃo:z\_a lotr, məsjə amel sə mit\_a nu  
parle də la lā:g frōsɛ:z, dizā kə setə la ply bəl lā:g  
dy mō:d, la ply klɛ:r, la ply səlɪd, kil falə la garde  
ā:tr nu e nə ʒamə lublie, parsə kăt\_ă pœpl  
tā:b\_eskla:v, tă kil tʃē sa lā:g, sɛ kəm sil tənə la  
kle\_d(ə) sa prizō. pɔ:iz\_il prit\_yn grame:r e nu  
ly nɔ:tr ləsō. ʒetɛz\_etənə də vwa:r kəm ʒə kōprənə.  
tu\_s(ə) kil dize mə sōblɛ fasil, fasil. ʒə krwa:z\_osi  
kə\_ʒ(ə) navə ʒamə si bjən\_ekute, e kə lɔ:ʃi nō ply  
navə ʒamə miz\_otā də pasjō:s a sez\_eksplikasjō.  
ən\_ɔ:rɛ di kavā də sən\_ale lə pɔ:vr\_om vule nu done  
tu sō savwa:r, nu lə fe:r\_ătre dā la teit dō səl ku.

la ləsō fini, ō posa a lekriɥ:r. pur sə ʒu:r la, məsjə  
amel nuz\_ave prepare dəz\_egzā:pl tu nœf, syr lekəl  
etɛt\_ekri ā bəl rō:d: frō:s, alzas, frō:s, alzas. sɛla  
fəʒe kəm də\_p(ə)ti drapo ki flɔ:tɛ tut\_otu:r də la  
klo:s pādy a la trē:gl də no pypitr. il falə vwa:r kəm  
ʃakō sapliks, e kəl silā:s. ən\_ătāde kə lə grēs mā  
də plym syr lə papje. ă mōmā də antō ātre:r; mɛ  
pɛrson ni fit\_atōsjō, pə mɛ:m le tu\_p(ə)ti, ki sapli-  
ket\_a trase lœ:r bōtō avek\_ă kœ:r, yn kōsjō:s, kəm  
si\_s(ə)la ākɔ:r etɛ dy frōsɛ... syr la twaty:r də



çais... Sur la toiture de l'école, des pigeons roucoulaient tout bas, et je me disais en les écoutant :

“Est-ce qu'on ne va pas les obliger à chanter en allemand, eux aussi?”

De temps en temps, quand je levais les yeux de dessus ma page, je voyais M. Hamel immobile dans sa chaire et fixant les objets autour de lui, comme s'il avait voulu emporter dans son regard toute sa petite maison d'école... Pensez! depuis quarante ans, il était là à la même place, avec sa cour en face de lui et sa classe toute pareille. Seulement les bancs, les pupitres s'étaient polis, frottés par l'usage; les noyers de la cour avaient grandi, et le houblon qu'il avait planté lui-même enguirlandait maintenant les fenêtres jusqu'au toit. Quel crève-cœur ça devait être pour ce pauvre homme de quitter toutes ces choses, et d'entendre sa sœur qui allait, venait, dans la chambre au-dessus, en train de fermer leurs malles! car ils devaient partir le lendemain, s'en aller du pays pour toujours.

Tout de même il eut le courage de nous faire la classe jusqu'au bout. Après l'écriture, nous eûmes la leçon d'histoire; ensuite les petits chantèrent le BA BE BI BO BU. Là-bas au fond de la salle, le vieux Hauser avait mis ses lunettes, et, tenant son abécédaire à deux mains, il épelait les lettres avec eux. On voyait qu'il s'appliquait, lui aussi; sa voix tremblait d'émotion, et c'était si drôle de l'entendre, que nous avions tous envie de rire et de pleurer. Ah! je m'en souviendrai de cette dernière classe...

Tout à coup l'horloge de l'église sonna midi, puis

lekəl, dē piʒō rukulē tu bā, e ʒə\_m(ə) dize ā lez\_ekutā:

“es kō nē va pā lez\_oblige a ʃōte ān\_almā, øz\_osi?”

də tāz\_ā tā, kā ʒə ləvē lez\_jø də\_d(ə)sy ma pa:ʒ, ʒə vwaje mäsjo amel im:obil dā sa ʃe:r e fiksā lez\_əbʒe otu:r də lūi, kām sil\_ave vuly āpørte dā sō rəgar tut sa\_p(ə)tit mēzō dekəl... pāse! dəpūi karōit\_ā, il\_ete la a la mē:m plas, avek sa ku:r ā fas də lūi e sa klo:s tut parē:j. sœlmā lē bā, lē pypitr setē, pōli, frōte par lyza:ʒ. lē nwoje də la ku:r ave grādi, e lē ublō kil\_ave plāte lūime:m āgirlōdē mētnā lē f(ə)ne:tr ʒysko twā. kēl krēivkœ:r sa dəvet\_e:tr pur sē po:vr\_om də kite tut sē ʃo:z, e dātā:dr sa sœ:r ki alē, vānē, dā lē ʃō:br\_odsy, ā trē də ferme lœ:r mal! kar il dēvə parti:r lē lādmē, sōn\_ale dy pei pur tuzu:r.

tudmē:m il\_y lē kura:ʒ də nu fē:r la klo:s ʒysko bu. aprē lekriy:r, nuz\_y:m la lēsō distwa:r; āsuqit lē\_p(ə)ti ʃōtē:r lē bā be bi bo.by. labā o fā\_d(ə) la sal, lē vjō oze:r ave mi sē lynet, e, tēnā sōn\_abesedē:r a dō mē, il\_eplē lē letr avek\_ø. ā vwaje kil saplikē, lūi osi; sa vwa trāble demosjō, e setē si dro:l də lātā:dr, kē nuz\_avjō tus āvi də ri:r e də plœere. ā ʒə mā suvjēdre də set dērnjē:r klo:s...

tut\_a ku lārlō:ʒ də legli:z sōnā midī, pūi lōʒəly:s.

l'Angelus. Au même moment, les trompettes des Prussiens qui revenaient de l'exercice éclatèrent sous nos fenêtres... M. Hamel se leva, tout pâle, dans sa chaire. Jamais il ne m'avait paru si grand.

"Mes amis, dit-il, mes amis, je... je..."

Mais quelque chose l'étouffait. Il ne pouvait pas achever sa phrase.

Alors il se tourna vers le tableau, prit un morceau de craie, et, en appuyant de toutes ses forces, il écrivit aussi gros qu'il put :

"VIVE LA FRANCE!"

Puis il resta là, la tête appuyée au mur, et, sans parler, avec sa main il nous faisait signe :

"C'est fini... allez-vous-en."

ALPHONSE DAUDET.

o me:m mòmã, le trôpet dë prysjẽ ki rævne dë læg-  
zersis eklatë:r su no\_f(ə)ne:tr... mæsjo amel sã  
lëva, tu pail, dã sa ʃe:r. ʒame il nã mavë pary si  
grã.

“mez\_ami, dit\_il, mez\_ami, ʒə... ʒə...”

më këlkä ʃo:z letufë. il nã puve pa aʃve sa fra:z.

alø:r il sã turna vë:r lã tablo, prit ã mërso dë krë,  
e, ãn\_apujã dë tut së fõrs, il ekrivit\_osi gro kil py:

“vi:v la frã:s!”

pqi il rësta la, la tët apujë o my:r, e, sã parle,  
avëk sa mẽ il nu fëze sip:

“së fini... ale vuz\_ã.”

alfõ:s dødë.



## ALPHABETICAL INDEX.

The figures refer to the sections.

### A

- a, 7**  
**à, 14 b**  
 abbatial, 70 N. 3  
 abcès, 49 N. 2  
 abîme, 17  
 Abraham, 37 b N.  
 abreuver, 45 d  
 absent, 49 N. 2  
 absolu, 49 N. 2  
 absurde, 49 N. 2  
 accabler, 2 b 3  
 accroc, 50 N. 3  
 accueil, 28  
 accueillir, 66  
 Achab, 49 N. 1  
 achève, 46 a 1  
 achèteraient, 45 b  
 acquérir, 2 b 3  
 acquerrons, 69 N. 3  
 acteur, 2 b 6  
 action, 44 d  
 Actium, 70 N. 3  
 Adam, 37 b  
 admirer, 2 b 6  
 adosser, 19  
 âge, 14 a  
 aide, 31  
 aieul, 43 h  
 aigu, 63  
 aiguille, 63 N. 2, 66 N. 1  
 aiguiser, 63 N. 2  
 ail, 14 a  
 aille, 14 a  
 ailleurs, 28  
 aimable, 45 b  
 aimer, 69 N. 1  
 air, 31, 48-2  
 album, 41 b N. 2  
 Alfred, 51 N.  
 allai, 31  
 Allemagne, 14 b  
 aller, 2 b 3, 69 N. 1  
 allier, 43 c  
 Alsace, 53 N. 2  
 alsacien, 53 N. 2  
 altier, 69 N. 1  
 amazone, 19  
 ambiguïté, 63 N. 2  
 ambitieux, 70 N. 3  
 âme, 46 a 4  
 amen, 37 c N. 2  
 amical, 14 b  
 amitié, 55  
 amnistie, 37 b N.  
 amour, 20  
 an, 37 a  
 anguille, 63 N. 1  
 animal, 14 b  
 annales, 48-5  
 anneau, 2 b 3, 56  
 année, 56  
 annuité, 48-5  
 août, 20  
 aperçu, 50 N. 1  
 Aphrodite, 2 b 5

aplomb, 49 N. 1  
 appeler, 2 *b* 9, 48-4  
 après, 2 *b* 5  
 aquarelle, 43 *m*  
 aquarium, 43 *m*  
 aquatique, 43 *m*, 68 N.  
 arbre, 69 N. 4  
 archiépiscopal, 62 N. 1  
 archiépiscopat, 62 N. 1  
 ardemment, 37 *d* N. 3  
 argutie, 70 N. 3  
 aristocratie, 70 N. 3  
 Arnold, 51 N.  
 arome, 19  
 arroser, 69  
 as, 14 *a*  
 asbeste, 58 N. 2  
 asseyez, 34 N.  
 assez, 16, 61 N.  
 assieds, 16  
 assomption, 57 N. 3  
 athée, 2 *b* 2  
 atlas, 58 N. 4  
 atmosphère, 2 *b* 6  
 atome, 19  
 atroce, 46 *b* 2  
 au, 35  
 augmenter, 45 *c*  
 aune, 46 *a* 3  
 aurai, 35 N. 2, 45 *c*  
 aurais, 35 N. 2  
 aurore, 45 *c*  
 aussi, 35, 45*c*  
 autant, 45 *c*  
 auteur, 45 *c*  
 automnal, 38 *b* N.  
 automne, 38 *b* N., 55 N. 2  
 autre, 35  
 autrement, 29  
 aux, 35  
 Auxerre, 60 N. 4  
 avec, 46 *b* 2, 48-2  
 aveugle, 28  
 avez, 16, 61 N.  
 avril, 66 N. 2  
 ayant, 33 N. 1  
 ayez, 33 N. 1

## B

Bab-el-Mandeb, 49 N. 1  
 babouin, 44 *g*  
 Babylone, 19  
 Bacchus, 62 N. 1  
 bague, 14 *b*  
 baigner, 2 *b* 2, 45 *b*  
 bail, 66  
 baille, 14 *a*  
 bain, 39 *c*  
 baionnette, 43 *h*  
 balsamique, 58 N. 2  
 banc, 50 N. 3  
 baptême, 57 N. 3  
 baragouin, 44 *g*  
 barbare, 14 *b*  
 barbe, 14 *b*  
 barbouiller, 66  
 baril, 66 N. 1  
 Baruch, 62 N. 1  
 bas, 6  
 base, 14 *a*, 46 *a* 1, 58  
 basse, 14 *a*, 58 N. 1  
 bastille, 58  
 bataille, 14 *a*, 46 *a* 1, 66  
 bataillon, 66  
 battre, 2 *b* 8, 14 *b*  
 beau, 35, 46 *b* 1  
 beaucoup, 35  
 bec, 48-2  
 bel, 8, 48-2  
 belle, 15  
 Bengale, 37 *c* N. 3  
 Benjamin, 37 *c* N. 3  
 benzine, 37 *c* N. 3  
 Bécotie, 70 N. 3  
 béotien, 70 N. 3  
 berceuse, 27  
 berger, 69 N. 1  
 Berlioz, 61 N.  
 Berryer, 69 N. 1  
 bestiaire, 43 *b*  
 bête, 15  
 hcugler, 45 *d*  
 beurre, 28  
 bien, 40 *a*, 44 *b*

bienfaisance, 44 *c* N.  
 billet, 66 N. 1  
 blanc, 60 N. 3  
 blé, 16  
 bleu, 27  
 bloc, 18  
 blocus, 46 *a* 5, 58 N. 4  
 bœuf, 28, 52  
 bœufs, 27, 52 N.  
 bois, 43 *j*  
 bon, 46 *b* 1  
 bonbon, 49  
 bonne, 18, 29, 56  
 bonnetier, 29  
 bord, 18, 46 *a* 2  
 botte, 70  
 bougie, 63  
 bouquin, 39 *a*  
 bouteille, 66  
 boxe, 60  
 Boyer, 69 N. 1  
 bras, 46 *b* 1, 48 1  
 bref, 15  
 brise, 17  
 broc, 50 N. 3  
 brosse, 18  
 bruine, 43 *n*  
 bruise, 43 *n*  
 Brunswick, 38 *c*, 59 N.  
 Bruxelles, 60 N. 4  
 buis, 43 *n*  
 Buloz, 61 N.

## C

cache, 46 *b* 2  
 cacher, 2 *b* 2  
 cadeau, 35  
 cadran, 2 *b* 5  
 cage, 14 *b*, 46 *a* 1  
 caille, 66  
 caillou, 2 *b* 2  
 caisse, 31  
 caleçon, 2 *b* 9  
 calomnie, 3 *b* N., 55 N. 2  
 calvitie, 70 N. 3  
 camp, 57 N. 3

canif, 2 *b* 1  
 cap, 57 N. 2  
 capétien, 70 N. 3  
 car, 14 *b*  
 carré, 69  
 cas, 14 *a*  
 caution, 70 N. 3  
 cave, 14 *b*, 46 *a* 1  
 ce, 25  
 cède, 15  
 céder, 16  
 ceindre, 39 *g*  
 cela, 29  
 célébrité, 9  
 celer, 25, 50  
 cellerier, 29  
 cent, 37 *c*  
 centenier, 29  
 cep, 57 N. 2  
 cercler, 2 *b* 7  
 cercueil, 66  
 cerfs, 52 N.  
 cerfueil, 28  
 cerf-volant, 52 N.  
 cerisier, 43 *c*  
 ces, 15, 5 *b* N. 4  
 cesser, 5 *b* N. 1  
 chacun, 41 *a*  
 chaise, 58  
 chambre, 62  
 champ, 37 *b*, 57 N. 3  
 champagne, 37 *b*, 57 N. 3, 67  
 chandelier, 29  
 chanter, 2 *b* 4, 37 *a*, 62  
 chanterez, 29  
 chanteriez, 29  
 chanterions, 29  
 chanterons, 29  
 chaque, 14 *b*  
 char, 14 *b*  
 chartreuse, 2 *b* 7, 27  
 chasse, 14 *a*  
 chat, 14 *a*, 70 N. 1  
 chatouiller, 66  
 chauffer, 35  
 chef-d'œuvre, 52 N.  
 chemin, 2 *b* 1



- cheminer, 2 *b* 1  
 chenil, 66 *N.* 1  
 Cherbourg, 63 *N.* 3  
 chèvre, 15  
 chez, 61 *N.*  
 chien, 40 *a*, 44 *b*  
 choc, 18  
 cœur, 28, 62 *N.* 1  
 choir, 62  
 chose, 19, 53, 62  
 chrétien, 40 *a*, 44 *b*, 62 *N.* 1,  
     70 *N.* 3  
 chrétienté, 44 *b*  
 Christ, 62 *N.* 1, 70 *N.* 1  
 chuinter, 44 *h*  
 Cid, 51 *N.*  
 ciel, 48-2, 50  
 cimetière, 2 *b* 9  
 cinq, 68  
 classe, 14 *a*, 50  
 clef, 52 *N.*  
 clerc, 15, 50 *N.* 3  
 client, 44 *c*  
 clocher, 69 *N.* 1  
 club, 49 *N.* 1  
 Clugny, 67 *N.* 1  
 code, 18  
 cœur, 28, 69 *N.*  
 cohue, 64  
 coin, 46 *b* 1  
 coing, 63 *N.* 3  
 coke, 53  
 col, 18, 54  
 collège, 15, 48-4  
 Colomb, 38 *b*  
 combat, 14 *a*  
 combien, 40 *a*  
 comble, 38 *b*  
 combler, 2 *b* 5  
 comme, 18, 50  
 commençons, 50 *N.* 1  
 composition, 57 *N.* 3  
 compte, 2 *b* 8, 38 *b*, 57 *N.* 3  
 compter, 57 *N.* 3  
 comptoir, 2 *b* 4  
 condition, 70 *N.* 3  
 confiance, 44 *a*  
 confidentiel, 70 *N.* 3  
 congé, 38 *a*  
 conjuguer, 63 *N.* 1  
 conjuguant, 63 *N.* 1  
 conjuguoins, 63 *N.* 1  
 conscience, 44 *c*  
 conseil, 15, 46 *a* 1, 66  
 conseille, 15  
 conseiller, 66  
 consommatif, 57 *N.* 3  
 consommation, 2 *b* 6, 57 *N.* 3  
 conte, 38 *a*  
 contiguité, 63 *N.* 2  
 convaincu, 39 *c*  
 coq, 18, 68  
 coquin, 39 *a*  
 cor, 18  
 corde, 18  
 corps, 18, 57 *N.* 3  
 côte, 19, 46 *a* 4  
 cotte, 11  
 cou, 13  
 coup, 57 *N.* 2  
 courrai, 48-5  
 courrais, 48-5, 69 *N.* 3  
 courrier, 69 *N.* 1  
 couvre, 13  
 craindre, 46 *a* 6  
 crayon, 33 *N.* 1  
 Crésus, 46 *a* 5  
 creuse, 27  
 creuser, 27  
 creux, 23  
 cric, 50 *N.* 3  
 croix, 60 *N.* 1  
 croup, 57 *N.* 2  
 cueillir, 28  
 cuiller, 66 *N.* 1  
 cure, 46 *a* 2, 50  
 cuve, 22  
 cuvier, 69 *N.* 1  
 cymbale, 50  
 czar, 50 *N.* 2  
  

**D**

 dame, 14 *b*, 51  
 damner, 37 *b* *N.*, 55 *N.* 2

danger, 69 N. 1  
 David, 51 N.  
 déclarer, 14 *b*  
 déclarer, 2 *b* 5  
 décolletée, 45 *b*  
 défaire, 52  
 dégât, 14 *a*  
 degré, 25  
 déjeuner, 28  
 déjeuner, 45 *d*  
 démocratie, 70 N. 3  
 déplore, 18  
 des, 15  
 descendre, 53 N. 1  
 désert, 69 N. 2  
 désir, 48-2  
 desquelles, 53 N. 6  
 détail, 14 *a*  
 dette, 15  
 deuil, 28, 66  
 deuxième, 60 N. 5  
 diagnostique, 67 N. 1  
 diète, 43 *d*  
 dieu, 43 *e*  
 difficile, 52  
 digne, 67  
 dire, 17, 46 *a* 2  
 dit, 17  
 division, 44 *d*  
 dix, 60 N. 1  
 dix-huit, 60 N. 5, 66 N. 1  
 dix-neuf, 60 N. 5  
 doge, 18  
 doigt, 46 *b* 1, 48 1  
 donassiez, 14 *a*  
 donassions, 14 *a*  
 donnée, 16  
 donnent, 29 N.  
 donner, 69 N. 1  
 donnerai, 31  
 donnerais, 31  
 donneras, 14 *a*  
 dossier, 19  
 dot, 70 N. 1  
 douane, 43 *k*  
 Douay, 33  
 drame, 14 *b*

drap, 14 *a*  
 Dresde, 58 N. 2  
 du, 22  
 dû, 26  
 Ducis, 58 N. 4  
 Duncan, 38 *c*  
 Dunkerque, 38 *c*  
 dur, 22  
 durement, 29

## E

eau, 35  
 écho, 19, 62 N. 1  
 éclair, 48-2  
 école, 18  
 écorcher, 2 *b* 6  
 écouter, 2 *b* 1  
 écrire, 2 *b* 5  
 égayer, 33 N. 1  
 emmagasiner, 37 *d* N. 1  
 emmener, 37 *d* N. 1  
 empire, 37 *d*  
 emprunt, 41 *a*  
 en, 37 *c*  
 encore, 18  
 endosse, 19  
 enfoui, 43 *l*  
 Enghien, 63  
 énigme, 63  
 enivrer, 37 *c* N. 1  
 enlèvement, 29  
 ennemi, 56  
 ennoblir, 37 *c* N. 1  
 ennui, 37 *c* N. 1  
 enorgueillir, 37 *c* N. 1  
 enseigner, 45 *b*, 67  
 enthousiasme, 43 *a*  
 entier, 69 N. 1  
 entrer, 2 *b* 5  
 envers, 69 N. 2  
 épargner, 67  
 épeautre, 46 *a* 3  
 Épernay, 33  
 Éphraïm, 39 *b* N. 2  
 éplucher, 2 *b* 5  
 époque, 18  
 équateur, 68 N.

erreur, 45 *b*  
 ès, 53 N. 4  
 escalier, 2 *b* 6  
 esclave, 14 *b*  
 espace, 14 *a*, 46 *a* 3  
 espérer, 15, 45 *b*  
 essai, 31  
 essaim, 39 *f*  
 essayer, 33 N. 1  
 essentiel, 70 N. 3  
 essuyer, 43 *n*  
 est, 15  
 est, 53 N. 6, 70 N. 1  
 estomac, 14*a*, 50 N. 3  
 et, 15, 71-2 N. 3  
 été, 2 *b* 1, 16  
 étais, 31  
 était, 31  
 étaler, 45 *b*  
 étoffe, 18  
 étoile, 43 *j*  
 être, 15  
 eu, 26  
 eûmes, 26  
 Européen, 40 *b*, 45 *c*  
 eusses, 26  
 eut, 26  
 eûtes, 26  
 évanouir, 43 *l*  
 exact, 2 *b* 6  
 examen, 37 *c* N. 3, 60 N. 2  
 exceller, 60  
 excuser, 60  
 exemple, 2 *b* 6, 60 N. 2  
 exiger, 2 *b* 6, 60 N. 2  
 exil, 66 N. 2  
 exiler, 60 N. 2  
 exister, 60 N. 2  
 extenso (in), 37 *c* N. 3

## F

fabrique, 68  
 face, 14 *a*  
 facétie, 70 N. 3  
 facétieux, 70 N. 3  
 facile, 52

factieux, 70 N. 3  
 faible, 31  
 faiblesse, 45 *b*  
 faïence, 43 *h*  
 faille, 14 *a*  
 faim, 39 *f*  
 faire, 31, 46 *a* 2  
 faisais, 31 N. 2  
 faisant, 31 N. 2  
 faiseur, 31 N. 2  
 fait, 31, 46 *b* 1  
 fasse, 14 *a*  
 faubourg, 63 N. 2  
 fausse, 46 *a* 3  
 fausser, 35  
 faut, 35  
 faute, 35  
 fauve, 35  
 feindre, 39 *g*  
 femme, 14 *b*, 37 *d* N. 3, 46 *b* 2  
 fenouil, 66  
 fer, 15, 69 N. 1  
 fern, 29  
 fête, 46 *a* 4  
 fêter, 45 *b*  
 feu, 23  
 feuille, 28, 66  
 feutre, 27  
 fier, 69 N. 1  
 fier (verb), 69 N. 1  
 fil, 66 N. 2  
 file, 10  
 fille, 66 N. 1  
 fils, 54 N. 1, 58 N. 4  
 fin, 39 *a*  
 finir, 17, 48-2  
 finit, 17  
 fissé, 53 N. 1  
 fixer, 60  
 flamme, 46 *a* 3  
 flatter, 70  
 flegme, 63  
 fleuve, 28  
 foi, 43 *j*  
 foin, 44 *e*  
 fol, 18, 48-2  
 folle, 18

fonction, 2 *b* 6  
 fond, 38 *a*  
 fort, 18  
 forte, 18  
 fosse, 19  
 fouace, 43 *k*  
 foulard, 20  
 fracas, 14 *a*  
 franc, 50 *N.* 3  
 frappe, 14 *b*  
 frapper, 2 *b* 3, 57  
 Fréjus, 53 *N.* 4  
 frêle, 8  
 froc, 48-2  
 fruit, 43 *n*  
 fur, 26  
 furent, 22  
 fusil, 66 *N.* 1  
 fussent, 26  
 fussions, 58 *N.* 1  
 fut, 22  
 fût, 26

## G

gage, 14 *b*  
 gagner, 67  
 gai, 31  
 gant, 63  
 garçon, 63  
 gâter, 70 *N.* 3  
 gâtions, 70 *N.* 3  
 gaz, 14 *a*, 61 *N.*  
 gaze, 14 *a*, 61  
 gazon, 61  
 geai, 31  
 geler, 29, 63  
 gémir, 63  
 génération, 14 *a*  
 genoux, 60 *N.* 1  
 gens, 53 *N.* 5  
 gentil, 66 *N.* 1  
 gentilhomme, 66 *N.* 1  
 gentille, 66 *N.* 1  
 gentilshommes, 66 *N.* 1  
 gibier, 69 *N.* 1  
 gigots, 19  
 Gil Blas, 53 *N.* 4

gilet, 15, 63  
 giron, 63  
 glace, 14 *a*  
 glose, 19  
 gnome, 67 *N.* 1  
 gonfler, 63  
 gothique, 2 *b* 2  
 goût, 20  
 gouvernail, 14 *a*  
 grace, 14 *a*  
 grammaire, 55  
 grand, 63  
 grande, 2 *b* 8, 37 *a*, 46 *a* 6  
 gras, 6  
 grasse, 14 *a*  
 grasseyer, 34 *N.*  
 gratis, 53 *N.* 4  
 grenouille, 66  
 grille, 66 *N.* 1  
 grog, 63 *N.* 3  
 gros, 19  
 grosse, 19, 46 *a* 3, 58 *N.* 1  
 guérir, 63 *N.* 1  
 gueule, 28  
 guirlande, 63 *N.* 1  
 guise, 63 *N.* 1  
 Guise, 63 *N.* 2  
 guitare, 63 *N.* 1  
 Guizot, 63 *N.* 2  
 guttural, 63  
 gymnase, 39 *d N.*, 63

## H

habiller, 66 *N.* 1  
 habiter, 49  
 habitude, 64  
 hache, 64  
 haie, 64  
 haillons, 64  
 haine, 64  
 hair, 64  
 haissais, 64  
 haler, 64  
 hamac, 48-2  
 Hambourg, 63 *N.* 2  
 hameau, 64

hardi, 64  
 hareng, 64  
 haricot, 64  
 harpe, 64  
 hasard, 64  
 hâte, 2 *b* 8, 14 *a*, 64  
 hâter, 70  
 haubert, 64  
 hausser, 64  
 haut, 64, 70 *N.* 1  
 hauteur, 45 *c*, 64  
 heaume, 64  
 hélas, 14 *a*, 58 *N.* 4  
 hennir, 37 *d* *N.* 3, 64  
 herbe, 15, 64  
 Hermione, 19  
 héros, 64  
 hésiter, 64  
 heure, 28  
 heureuse, 46 *a* 1  
 heureusement, 29, 45 *d*  
 heureux, 24, 45 *d*  
 heurter, 28  
 hexagone, 60 *N.* 2  
 hibou, 64  
 hideuse, 23  
 hideux, 64  
 hier, 43 *d*  
 hiérarchie, 64  
 hiver, 64  
 homme, 55, 64  
 honneur, 64  
 honorable, 45 *c*  
 honte, 64  
 hôpital, 45 *c*  
 honneur, 48-5  
 hors, 64  
 hôte, 19, 46 *a* 4, 70  
 hôtel, 45 *c*, 64  
 hôtesse, 45 *c*  
 Humbert, 41 *b* *N.* 1  
 humble, 41 *b*  
 huile, 43 *n*  
 huit, 64, 70 *N.* 1  
 huitième, 64  
 hyacinthe, 43 *a*  
 hygiène, 43 *d*

hymen, 37 *c* *N.* 2  
 hymne, 39 *d* *N.*

## I

Ibrahim, 39 *b* *N.* 2  
 idem, 37 *d* *N.* 2  
 ignorance, 67  
 il, 68 *N.* 2  
 île, 46 *a* 4  
 illimité, 66 *N.* 3  
 illustre, 68 *N.* 3  
 image, 39 *b* *N.* 3  
 immense, 39 *b* *N.* 1  
 immigration, 39 *b* *N.* 2  
 immodéré, 48-5  
 immodeste, 39 *b* *N.* 2  
 impartial, 39 *b*, 70 *N.* 3  
 impatience, 70 *N.* 3  
 inanimé, 39 *a* *N.* 1  
 indemnité, 55 *N.* 2  
 inerte, 39 *a* *N.* 1  
 infect, 70 *N.* 1  
 inhabile, 39 *a* *N.* 1  
 inhumain, 39 *a* *N.* 1  
 inimitié, 56  
 inné, 39 *a* *N.* 2  
 innocent, 39 *a* *N.* 2  
 innovation, 39 *a* *N.* 2  
 inouïe, 43 *h*  
 insatiable, 70 *N.* 3  
 instant, 2 *b* 6  
 instinct, 46 *b* 1  
 instincts, 48-1  
 institutrice, 3  
 instruire, 2 *b* 6  
 instrument, 2 *b* 6  
 irraisonnable, 69 *N.* 3  
 irrégulier, 69 *N.* 3

## J

jalouse, 20  
 jaloux, 60 *N.* 1  
 jardin, 2 *b* 6, 65  
 je, 29  
 Jeanne, 6  
 Jérusalem, 37 *d* *N.* 2

Jésus-Christ, 70 N. 1  
 jetterons, 45 *b*  
 jeu, 23, 65  
 jeudi, 23  
 jeun, 41 *c*  
 jeune, 28, 65  
 jeûne, 27, 46 *a* 4  
 jeûner, 27, 45 *d*  
 jeunesse, 45 *d*  
 Joad, 14 *b*, 51 N.  
 joignons, 67  
 joindre, 40 *c*, 44*e*  
 joli, 65  
 jonc, 50 N. 3  
 jongleur, 2 *b* 5  
 Joseph, 57 N. 1  
 joug, 63 N. 3  
 joujou, 13, 65  
 jour, 13  
 juge, 22  
 juif, 48-2  
 juin, 40 *d*, 44 *h*  
 jumelles, 65

## K

képi, 53  
 kilomètre, 53

## L

lac, 14 *b*, 46 *b* 2, 50  
 là-dedans, 48-5  
 laiterie, 2 *b* 9  
 lambeau, 2 *b* 4  
 larynx, 39 *c*  
 lasse, 6  
 Latium, 70 N. 3  
 Laure, 35 N. 1  
 lave, 14 *b*  
 le, 29  
 leçon, 38 *a*  
 léger, 16, 69 N. 1  
 lente, 37 *c*  
 les, 15, 53 N. 4  
 Lesbos, 53 N. 4  
 lesquels, 53 N. 6

leur, 54  
 lève, 15  
 lèverai, 45 *b*  
 lexique, 60  
 Leyde, 34  
 liasse, 43 *a*  
 libitum, (ad.) 41 *b* N. 2  
 lien, 44 *b*  
 lier, 43 *c*  
 lieu, 43 *e*  
 Lille, 66 N. 2  
 lime, 17  
 limon, 39 *b* N. 3  
 limpide, 39 *b*  
 linguiste, 63 N. 2  
 lire, 17, 46 *a* 2  
 livre, 17  
 loin, 40 *c*, 44 *e*  
 long, 46 *b* 1, 63 N. 3  
 longue, 63 N. 3  
 lorgnon, 67  
 loue, 46 *b* 1  
 loup, 13  
 lourd, 46 *a* 2  
 louve, 20  
 lumbago, 41 *b* N. 1  
 lundi, 2 *b* 4, 41 *a*  
 lune, 22  
 luth, 70 N. 1  
 luxe, 60  
 lynx, 39 *c*  
 lyre, 17

## M

madame, 14 *b*  
 mademoiselle, 29  
 madone, 19  
 main, 39 *e*  
 maint, 39 *e*  
 mainte, 39 *e*  
 maintien, 44 *b*, 70 N. 3  
 mais, 46 *b* 1  
 maison, 2 *b* 1, 58  
 maître, 69 N. 4  
 mal, 7, 48-2  
 malade, 14 *b*  
 maman, 55

- manqueraï, 2 *b* 9  
 marc, 50 *N.* 3  
 Marc, 50 *N.* 3  
 marquer, 68  
 mars, 58 *N.* 4  
 martial, 70 *N.* 3  
 Martin, 39 *a*  
 matelas, 14 *a*  
 Maure, 35 *N.* 1  
 mauvais, 45 *c*  
 me, 29  
 meilleur, 66  
 mêler, 45 *b*  
 membre, 37 *d*  
 même, 15  
 memento, 37 *c* *N.* 3  
 ménage, 14 *b*  
 ménager, 69 *N.* 1  
 mène, 15  
 mener, 29  
 mènèra, 14 *a*  
 mention, 44 *d*  
 mer, 46 *a* 2  
 mère, 15  
 mes, 15  
 mesdames, 58 *N.* 6  
 mesdemoiselles, 58 *N.* 6  
 messe, 15  
 messieurs, 27, 69 *N.* 1  
 mesure, 53  
 met, 15  
 mettons, 45 *b*  
 mettrai, 2 *b* 7  
 meuble, 28  
 meule, 23, 46 *a* 3  
 meurt, 28, 46 *a* 2  
 meurtrier, 2 *b* 7  
 meurtrir, 28  
 Meuse, 27  
 meute, 27, 46 *a* 3  
 midi, 10, 46 *b* 1  
 mieux, 43 *e*  
 mil, 66 *N.* 2  
 milieu, 43 *e*  
 mille, 66 *N.* 2  
 millier, 66 *N.* 2  
 million, 66 *N.* 2  
 mince, 46 *a* 6  
 Minos, 46 *a* 5  
 minutie, 70 *N.* 3  
 minutieuse, 70 *N.* 3  
 miracle, 46 *a* 3  
 mis, 10  
 mixtion, 70 *N.* 3  
 mœurs, 58 *N.* 4  
 moi, 43 *j*  
 moignon, 67  
 moindre, 40 *c*, 44 *e*  
 moins, 40 *c*, 44 *e*  
 mois, 43 *j*  
 monosyllabe, 58 *N.* 3  
 monsieur, 27, 43 *e*, 69 *N.* 1  
 montagne, 14 *b*  
 Montaigne, 67  
 monte, 38 *a*  
 monter, 2 *b* 4  
 mot, 19  
 mou, 55  
 mourrai, 48–5, 69 *N.* 3  
 moyen, 40 *a*, 43 *j*  
 muletier, 29  
 mur, 26, 46 *a* 2  
 mûr, 26  
  
 N  
 nabab, 49 *N.* 1  
 nation, 14 *a*, 70 *N.* 3  
 national, 70 *N.* 3  
 Necker, 53  
 négociait, 43 *b*  
 neige, 32, 46 *a* 1  
 nenni, 37 *d* *N.* 3  
 nerfs, 52 *N.*  
 net, 70 *N.* 1  
 neuf, 28, 48–2, 52, 52 *N.*  
 Neufchâtel, 52 *N.*  
 neutre, 27  
 neuve, 46 *a* 1  
 Ney, 34  
 nez, 16, 48–1, 61 *N.*  
 niais, 43 *b*  
 noble, 2 *b* 8, 18  
 noce, 18  
 nœud, 23

noix, 43 *j*  
 nom, 38 *b*  
 noms, 48-1  
 nos, 19  
 notre, 18, 69 N. 4  
 nôtre, 19  
 nouveau, 35  
 noyau, 43 *j*  
 nul, 56  
 nuque, 68  
 nymphe, 39 *d*

## O

obédience, 44 *c*  
 obéir, 45 *c*  
 objet, 15  
 obtenir, 49 N. 2  
 occasion, 14 *a*  
 odeur, 51  
 œuf, 28, 46 *b* 2, 52  
 œufs, 27, 52 N.  
 œil, 28, 66  
 œillade, 66  
 œillet, 28  
 œuvre, 28  
 offrir, 2 *b* 5, 45 *c*  
 oignon, 2 *b* 2, 67  
 Olympe, 39 *d*  
 omnibus, 38 *b* N., 58 N. 4  
 on, 38 *a*  
 onze, 64 N. 2  
 onzième, 64 N. 2  
 opium, 41 *b* N. 2  
 or, 18  
 orchestre, 62 N. 1  
 ordinaire, 45 *c*  
 oreiller, 45 *b*  
 orgueil, 28, 66  
 orgueilleux, 28, 66  
 orient, 44 *c*  
 origine, 3  
 os, 58 N. 4  
 ou, 13  
 ouate, 43 *k*, 64 N. 2  
 ouest, 53, 70 N. 1  
 oui, 43 *l*, 64 N. 2

ours, 58 N. 4  
 outil, 66 N. 1  
 outre, 69 N. 4  
 ouvrage, 2 *b* 5

## P

page, 7  
 paille, 14 *a*  
 pain, 39 *e*  
 pâle, 14 *a*, 46 *a* 4, 57  
 palefroi, 2 *b* 9  
 palmier, 2 *b* 6  
 pan, 46 *b* 1  
 paquet, 15  
 paradoxe, 60  
 parasol, 58 N. 3  
 pareille, 15  
 parfum, 41 *b*  
 parlait, 69  
 parle, 14 *b*  
 parler, 16  
 parole, 18  
 pars, 14 *b*  
 part, 14 *b*  
 partiel, 70 N. 3  
 partir, 2 *b* 6  
 parvenir, 29  
 pas, 14 *a*  
 passage, 48 4  
 passe, 46 *a* 3  
 passion, 14 *a*  
 pâte, 14 *a*  
 patience, 44 *c*, 70 N. 3  
 patient, 70 N. 3  
 patte, 7  
 Paul, 35 N. 1  
 payer, 33 N. 1  
 paysage, 33 N. 2  
 paysan, 33 N. 2  
 paysanne, 14 *b*  
 peine, 32  
 peinture, 39 *g*  
 perdrons, 2 *b* 7  
 perfection, 3  
 pèse, 15  
 peu, 27



peuple, 28  
 peupler, 45 *d*  
 peur, 28, 48-2  
 peux, 27  
 Pharaon, 57 N. 1  
 phosphore, 18  
 phrase, 14 *a*  
 piano, 43 *a*  
 pied, 16, 43 *c*, 46 *b* 1, 48-1  
 pieu, 43 *e*  
 piller, 2 *b* 2  
 pin, 39 *a*  
 pioche, 43 *f*  
 pion, 44 *d*  
 pipe, 17  
 plaçait, 50 N. 1  
 placement, 29  
 placent, 29 N.  
 plage, 46 *a* 1  
 plaindrai, 2 *b* 5  
 plaindre, 39 *c*  
 plaisanterie, 29  
 plaisir, 48-2  
 platt, 48-1  
 plante, 37 *a*  
 plat, 48-1  
 plébiscite, 58 N. 1  
 plein, 39 *g*  
 pleine, 32  
 plomb, 38 *b*, 49 N. 1  
 plomber, 2 *b* 4  
 plonger, 38 *a*  
 pluie, 43 *n*  
 plus, 58 N. 5  
 poche, 2 *b* 8, 46 *b* 2  
 poing, 44 *e*, 48-1  
 point, 44 *e*  
 pointe, 46 *a* 6  
 poix, 43 *j*  
 poltron, 2 *b* 7  
 pompeux, 57 N. 3  
 Ponthieu, 70 N. 2  
 porc, 50 N. 3  
 porte, 18  
 porter, 69  
 portiez, 70 N. 3  
 portion, 70 N. 3

portions (verb), 70 N. 3  
 poste, 18  
 pot, 19  
 poutre, 13  
 prend, 37 *c*  
 prendre, 37 *c*, 46 *a* 6  
 presbytère, 58 N. 2  
 presser, 48-4  
 preuve, 24  
 Prévost, 19  
 prier, 43 *g* N.  
 procès, 48-1  
 prompt, 57 N. 3  
 prompt, 2 *b* 8  
 prophète, 2 *b* 2  
 propriété, 45 *c*  
 prose, 19  
 protection, 70 N. 3  
 prudemment, 2 *b* 3, 14 *b*, 37  
     *d* N. 3  
 puis, 43 *n*  
 puisque, 43 *n*

## Q

quadrangle, 68 N.  
 quadrupède, 43 *m*, 68 N.  
 quai, 31  
 quand, 37 *a*, 68  
 quart, 68  
 quatre, 2 *b* 8  
 quatrième, 43 *g* N.  
 quelque, 25  
 question, 70 N. 3  
 queue, 27  
 qui, 68  
 quintette, 68 N.

## R

race, 14 *a*  
 rage, 7  
 raisonnable, 3  
 rampe, 37 *b*  
 rare, 69  
 rayon, 33 N. 1

récemment, 14 *b*, 37 *d* N. 3  
 récit, 17  
 recueil, 66  
 régler, 2 *b* 5  
 règne, 67  
 Reims, 39 *h*, 58 N. 4  
 reine, 32, 46 *b* 2 N.  
 réjouir, 43 *l*  
 relier, 43 *c*  
 reliure, 43 *g*  
 rendu, 51  
 renne, 46 *b* 2 N.  
 repas, 6  
 requiem, 68 N.  
 respirer, 2 *b* 6  
 responsabilité, 3  
 ressusciter, 2 *b* 3  
 restaurant, 35 N. 1  
 restaure, 35 N. 1  
 restaurer, 35 N. 1  
 rester, 2 *b* 6, 15  
 résurrection, 41 *b* N. 1, 57 N. 3  
 réunir, 45 *b*  
 rêve, 8  
 revenir, 2 *b* 9, 29  
 rez, 61 N.  
 rire, 10, 69  
 riz, 61 N.  
 robe, 18, 46 *b* 2  
 rognon, 67  
 roi, 43 *j*, 69  
 Rome, 19  
 rompt, 38 *b*  
 rompu, 38 *b*, 57 N. 3  
 Romulus, 53 N. 4  
 ronde, 2 *b* 8, 38 *a*, 69  
 Rouen, 44 *f*  
 rouge, 20  
 rouler, 2 *b* 1, 54  
 rose, 19, 46 *a* 1, 58  
 Rosny, 19  
 royaume, 43 *j*  
 Rubens, 37 *c* N. 3  
 rude, 22  
 ruine, 43 *n*  
 ruse, 22  
 Ruy Blas, 58 N. 4

## S

sa, 58  
 saigner, 67  
 saine, 46 *b* 2 N.  
 Saint-Gaudens, 58 N. 4  
 Saint-Ouen, 44 *f*  
 Saint-Petersbourg, 63 N. 3  
 sais, 31  
 saison, 58  
 sait, 31  
 Sanchez, 61 N.  
 sanctuaire, 2 *b* 6  
 sang, 63 N. 3  
 sanglier, 63  
 sangsue, 63 N. 3  
 sanguinaire, 63 N. 1  
 sans, 37 *a*  
 sauf, 48-2  
 saurai, 45 *c*  
 sseau, 53 N. 1  
 scène, 58 N. 1  
 schématique, 58 N. 7  
 schismatique, 58 N. 7  
 schisme, 58 N. 7  
 schiste, 58 N. 7  
 scolaire, 58 N. 7  
 scholastique, 58 N. 7  
 science, 44 *c*, 58 N. 1  
 scolaire, 58 N. 7  
 scolastique, 58 N. 7  
 sculpteur, 57 N. 3  
 Scylla, 58 N. 1  
 sec, 15, 48-2  
 second, 50 N. 2  
 sein, 39 *g*  
 Seine, 46 *b* 2 N.  
 seize, 32  
 semble, 46 *a* 6  
 sembler, 43 *g* N.  
 sens, 37 *c*, 58 N. 5  
 sensiblement, 29  
 sept, 57 N. 3, 70 N. 1  
 septembre, 57 N. 3  
 septième, 57 N. 3  
 seul, 28  
 Sieyès, 58 N. 4

signal, 67  
 signet, 67 N. 1  
 simple, 39 b  
 singe, 46 a 6  
 singulier, 63  
 six, 60 N. 1  
 sixain, 60 N. 5  
 sixième, 60 N. 5  
 sœur, 28  
 soif, 48-2, 52  
 soin, 40 c  
 soixante, 60 N. 4  
 sol, 11  
 soleil, 15, 46 a 1, 66  
 solennel, 14 b, 37 d N. 3  
 solitude, 45 c  
 sommeil, 66  
 sommet, 15  
 somnambulisme, 38 b n  
 songeons, 2 b 4  
 sot, 12  
 sou, 38 a  
 souffler, 2 b 5  
 souûl, 54 N. 1  
 soupe, 57  
 sourcil, 66 N. 1  
 soutien, 70 N. 3  
 souverain, 2 b 9  
 spécimen, 37 c N. 2  
 stabilité, 58  
 station, 14 a  
 Strasbourg, 58 N. 2, 63 N. 3  
 sud, 51 N.  
 Suez, 61 N.  
 suggérer, 63 N. 4  
 suggestion, 63 N. 4, 70 N. 3  
 suint, 44 h  
 sûr, 26  
 syllabe, 14 b, 48-5  
 sympathie, 39 d, 70 N. 2  
 symphonie, 39 d  
 syntaxe, 39 c  
 synthèse, 39 c

## T

tabac, 50 N. 3

table, 46 a 3  
 tâche, 14 a  
 tact, 70 N. 1  
 tant, 37 a  
 tas, 14 a  
 tasse, 14 a  
 te, 29  
 tel, 15, 48-2  
 tellement, 2 b 9  
 tempérament, 57 N. 3  
 temple, 37 d  
 temps, 37 d, 46 b 1, 48-1, 57 N. 3  
 terrain, 48-4, 69  
 terre, 15, 46 a 2  
 terrible, 48-5  
 territoire, 43 j  
 tes, 15, 58 N. 4  
 tête, 15, 29 N., 46 b 2 N.  
 tette, 46 b 2 N.  
 thé, 70 N. 2  
 théocratie, 70 N. 3  
 Théophile, 57 N. 1  
 tige, 10  
 tien, 40 a  
 tient, 40 a  
 tinssions, 2 b 4  
 Titien, 70 N. 3  
 tocsin, 58  
 tombereau, 2 b 9  
 tome, 2 b a, 19, 46 a 3  
 ton, 38 a  
 tort, 46 a 2  
 tôt, 19, 46 b 1  
 tour, 20  
 tous, 58 N. 5  
 tout, 20, 48-1  
 toute, 48-3  
 tramway, 59 N.  
 transaction, 58 N. 2  
 transatlantique, 58 N. 2  
 transition, 58 N. 2  
 trapèze, 61  
 travail, 14 a, 66  
 travaille, 14 a  
 travailler, 66  
 travaux, 48-1, 60 N. 1

trente, 37 *c*  
 tristement, 29  
 trois, 43 *j*  
 trône, 19  
 trop, 19, 57 N. 2  
 Troyen, 40 *a*  
 tsar, 50 N. 2  
 tu, 70  
 tuyau, 43 *n*

## U

ubiquité, 68 N.  
 un, 41 *a*  
 une, 22  
 univers, 69 N. 2

## V

vague, 14 *b*  
 vaille, 14 *a*  
 vain, 46 *b* 1  
 vaincs, 50 N. 3  
 vainquis, 68  
 vainquons 68  
 valse, 14 *b*  
 vase, 14 *a*  
 vasistas, 46 *a* 5, 58 N. 4  
 vaudeville, 35  
 véhémence, 64  
 Vélasquez, 61 N.  
 vend, 46 *b* 1  
 Vendéen, 40 *b*  
 vérité, 16  
 vermeil, 66  
 verra, 46 *b* 1  
 verre, 59  
 vert, 15  
 verte, 15  
 veston, 2 *b* 6  
 veuille, 28, 66  
 veuillez, 66  
 veut, 27  
 veuve, 59  
 viande, 44 *a*  
 vie, 10

vieil, 66  
 vieille, 66  
 vieillard, 66  
 vieillir, 2 *b* 2, 66  
 viendra, 40 *a*, 44 *b*  
 vigne, 2 *b* 8  
 vil, 10  
 village, 54, 66 N. 2  
 ville, 10, 54, 66 N. 2  
 vin, 39 *a*, 46 *b* 1  
 vingt, 46 *b* 1, 63 N. 3  
 vingtaine, 63 N. 3  
 vingt-huit, 64 N. 1  
 vingtième, 63 N. 3  
 vinsiez, 2 *b* 4  
 violon, 43 *f*  
 vive, 10  
 voguant, 63 N. 1  
 voguer, 63 N. 1  
 vogueons, 63 N. 1  
 voir, 43 *j*  
 voisin, 43 *j*  
 volaille, 14 *a*  
 Vosges, 19  
 votre, 18  
 vôtre, 19  
 voulant, 59  
 vrai, 31  
 vraisemblable, 58 N. 3  
 vraisemblance, 58 N. 3  
 vu, 22

## W

wagon, 59 N.  
 Wagram, 59 N.  
 wallon, 59 N.  
 waterproof, 59 N.  
 whist, 59 N.

## X

Xantippe, 60 N. 3  
 Xénophon, 60 N. 3  
 Xerxès, 60 N. 3, 60 N. 4

## Y

y, 43 i N.  
Yolande, 43 i  
ycle, 43 i

## Z

zéro, 19, 61  
zigzag, 63 N. 3  
zone, 2 b 8, 19, 46 a 3

## ANALYTICAL INDEX.

The figures refer to the sections.

- |  |   |
|--|---|
| <p>â, 14 <i>a</i><br/> <i>a</i> + silent final consonant, 14 <i>a</i><br/> <i>a</i> + <i>b</i>, phonetically final, 14 <i>b</i><br/>                     -ace, 14 <i>a</i><br/> <i>a</i> + <i>d</i>, phonetically final, 14 <i>b</i><br/> <i>a</i> + <i>g</i>, phonetically final, 14 <i>b</i><br/>                     -age, 14 <i>b</i><br/> <i>ai</i> = <i>ε</i> and <i>e</i>, 31<br/> <i>ai</i> = <i>ə</i>, 31 N. 2<br/>                     -ail, -aill-, 14 <i>a</i>, 66<br/> <i>aim</i>, 39 <i>f</i><br/> <i>ain</i>, 39 <i>e</i><br/> <i>a</i> + <i>l</i>, phonetically final, 14 <i>b</i><br/> <i>a</i> + <i>m</i>, phonetically final, 14 <i>b</i>,<br/> <i>am</i>, 37 <i>b</i><br/> <i>am</i>, in foreign names, 37 <i>b</i> N.<br/>                     -amn-, 37 <i>b</i> N.<br/>                     -amn-, in <i>damner</i>, 37 <i>b</i> N.<br/> <i>a</i> + <i>n</i>, phonetically final, 14 <i>b</i><br/> <i>an</i>, 37 <i>a</i><br/> <i>a</i> + <i>p</i>, phonetically final, 14 <i>b</i><br/> <i>a</i> + <i>r</i>, phonetically final, 14 <i>b</i><br/> <i>archi</i>-, 62 N. 1<br/>                     -as, 14 <i>a</i><br/>                     -ase, 14 <i>a</i><br/>                     -asion, 14 <i>a</i><br/>                     -asse, 14 <i>a</i><br/>                     -assiez, 14 <i>a</i><br/>                     -assion, 14 <i>a</i><br/>                     -assions, 14 <i>a</i><br/>                     -atie, 70 N. 3-7<br/>                     -ation, 14 <i>a</i><br/> <i>au</i>, 35<br/> <i>au</i> + <i>r</i>, 35 N. 1</p> | <p><i>aurai</i>, <i>aurais</i>, 35 N. 2<br/>                     -ave, 14 <i>b</i><br/> <i>ay</i>, 33<br/> <i>ay</i> between vowels, 33 N. 1<br/>                     -az, 14 <i>a</i><br/>                     -aze, 14 <i>a</i><br/> <br/> <i>b</i>, 49<br/> <i>b</i> final, 49 N. 1<br/> <i>b</i> + <i>s</i> or <i>t</i>, 49 N. 2<br/> <br/> <i>c</i>, 50<br/> <i>c</i> final, 50 N. 3<br/> <i>c</i> in <i>second</i>, 50 N. 2<br/> <i>ch</i>, 62<br/> <i>ch</i> = <i>k</i>, 62 N. 1<br/> <br/> <i>d</i>, 51<br/> <i>d</i> final, 51 N.<br/> <i>d</i> in <i>liaison</i>, 71-3<br/>                     -doss-, 18, 19<br/> <br/> <i>e</i> final, 29 N.<br/> <i>e</i> final in monosyllables, 29<br/> <i>e</i> + silent consonant, 16<br/> <i>e</i> in closed syllable, 15<br/> <i>e</i> in pretonic syllable, 29<br/> <i>e</i> in the middle of the word,<br/>                     29<br/> <i>é</i>, 16<br/> <i>è</i>, 15<br/> <i>ê</i>, 15<br/> <i>eau</i>, 35<br/>                     -éen, 40 <i>b</i></p> |
|--|---|

- ei, 32  
 -eil, -eill-, 15, 66  
 eim, 39 *h*  
 ein, 39 *g*  
 em, 37 *d*  
 em = em, 37 *d* N. 2  
 -emm-, 14 *b*, 37 *c* N. 3  
 emm = ãm, 37 *d* N. 1  
 en, 37 *c*  
 en = ě, 37 *c* N. 3  
 en = en, 37 *c* N. 2  
 en + vowel = ãn, 37 *c* N. 1  
 -enn-, 14 *b*, 37 *d* N. 3  
 enn + vowel = ãn, 37 *c* N. 1  
 -ent, verb ending, 29 N.  
 -es final, 29 N.  
 -es in monosyllables, 15  
 -et, 15  
 -ets, 15  
 eu in forms of *avoir*, 26  
 eu in open syllable, 27  
 eu in closed syllable, 28  
 eu + silent consonant, 27  
 eù, 27  
 eù in forms of *avoir*, 26  
 -euil, -euill-, 28, 66  
 -eun, 41 *c*  
 -euse, 27  
 -eute, 27  
 -eutre, 27  
 ey, 34  
 ey between vowels, 34 N.  
 ex-, 60 N. 2  
  
 f, 52  
 f final, 52  
 f in liaison, 71-2 N. 2  
 -foss-, 18, 19  
  
 g, 63  
 g final, 63 N. 3  
 g in liaison, 71-3 and N. 1  
 -gge-, 63 N. 4  
 gn = ꝥ, 67  
 gn = gn, 67 N.  
  
 gn = n, 67 N.  
 gu + e, i, 63 N. 1  
 -guer, 63 N. 1  
 gui = gqi, 63 N. 2  
 -gul-, 63 N. 2  
 -gross-, 18, 19  
  
 h, 64  
 h *aspirée*, 64  
 hex-, 60 N. 2  
  
 i, 17  
 ĩ + vowel, 43 *h*  
 i = j, 43 *g* N.  
 ĩ, 17  
 ia, 43 *a*  
 iai, 43 *b*  
 ian, 44 *a*  
 ie, 43 *c* and *d*  
 iè, 43 *d*  
 -ieil, -ieill-, 66  
 ien = jě, 40 *a*, 44 *b*  
 ien = jǣ, 44 *c* and N.  
 ieu, 43 *e*  
 -il, -ill-, 66  
 il = i, 66 N. 1  
 il = ĩ, 66 N. 2  
 -ill = i:j, or ĩ, 66 N. 1 and 2  
 ill- initial, 66 N. 3  
 im, 39 *b*  
 im + vowel, 39 *b* N. 3  
 -im final in foreign names, 39  
     *b* N. 2  
 imm- initial, 39 *b* N. 1  
 in, 39 *a*  
 in- initial + vowel or *h*, 39 *a*  
     N. 1  
 inn- initial, 39 *a* N. 2  
 io, 43 *f*  
 -ion, 44 *d*  
 -itie, 70 N. 3-7  
 iu, 43 *g*  
  
 j, 65

- l, 54  
 l final, 54 N. 1  
 l in *fil*s, 54 N. 1  
 liaison, 71  
 liaison of *d, g, s, x*, 71-3  
 liaison of nasal vowels, 71-4  
 liaison, rules, 71-5  
 liaison forbidden before *h aspirée*, 64  
 liaison forbidden before *onze, onzième, oui, ouate*, 64 N. 2  
 liaison, causing consonants to become silent, 71-6  
  
 m, 55  
 m in liaison, 71-4 N.  
 mn, 55 N. 2  
  
 n, 56  
 n in liaison, 71-4  
  
 o + consonant + e, 18  
 o + double consonant, 18  
 o final, 19  
 o + silent consonant, 19  
 o in unaccented syllable, 45 c  
 ô, 19  
 -oc, 18  
 -œil, -œill-, 28, 66  
 œu + f, 28  
 œu + r, 28  
 œu + silent consonant, 27  
 œu + vre, 28  
 oi, 43 *j*  
 oin, 40 c, 44 e  
 -ol, 18  
 om, 38 *b*  
 -ome, 19  
 -omn, 38 *b* N.  
 on, 38 *a*  
 -one, 19  
 -oq, 18  
 -or, 18  
 -ore, 18  
 -or + silent or sounded consonant, 18  
 -ose, 19  
  
 -otie, 70 N. 3-7  
 ou, 20  
 oû, 20  
 oua, 43 *k*  
 ouen, 44 *f*  
 oui, 43 *l*  
 -ouil, -ouill-, 66  
 ouin, 44 *g*  
 oy, 43 *j*  
  
 p, 57  
 p after m, 57 N. 3  
 p + consonant, 57 N. 3  
 p final, 57 N. 2  
 ph, 57 N. 1  
  
 q, qu, 68  
 qu = kw, 68 N.  
 qu = kq, 68 N.  
 quantity, 46  
  
 r, 69  
 r + consonant, 69 N. 2  
 r final, 69 N. 1  
 r in liaison, 71 N. 1  
 r + consonant in liaison, 71-3  
 N. 2  
 rr = long r, 69 N. 3  
  
 s, 58  
 s in liaison, 71-3  
 s = s between vowels, 58 N. 3  
 s + consonant, 58 N. 6  
 s = z before or after consonant  
 58 N. 2  
 s final, 58 N. 4  
 s final in *gens, sens, tous, plus*,  
 58 N. 5  
 sc + e, i, y, 58 N. 1  
 sch, 58 N. 7  
 ss + e, i, y, 58 N. 1  
  
 t, 70  
 t final, 70 N. 1  
 th, 70 N. 2  
 -ti-, 70 N. 3  
 -tia-, 70 N. 3-1  
 -tiel, 70 N. 3-2



-tien, 70 N. 3-6  
 -tien-, 70 N. 3-8  
 -tieuse, 70 N. 3-3  
 -tieux, 70 N. 3-3  
 -tion, 70 N. 3-4  
 -tium, 70 N. 3-5  
 trans-, 58, N. 2

u, 26

û, 26

ua in *qua*, 43 *m*

-ueil, -ueill-, 28, 66

ui, 43 *n*

uin, 40 *d*, 44 *h*

um, 41 *b*

um in foreign words, 41 *b* N. 1

-um final in Latin words, 41 *b*  
 N. 2

un, 41

un-5, 38 *c*

-utie, 70 N. 3-7

uy, 43 *n*

v, 59

v-w, 59 N.

*vingt* in liaison, 71-6 N.

x initial, 60 N. 3

x medial, 60 N. 4 and 5

x final, 60 N. 1

x in liaison, 71-3

y, 17

y initial + vowel, 43 *i*

y adverb before vowel, 43 *i*  
 N.

-ya-, 43 *a*

ym, 39 *d*

-ymn-, 39 *d* N.

yn, 39 *c*

z, 61

z final, 61 N.

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